DOCUMENT RESUME

ED 205 523 SP 018 784

TITLE A Lifetime Experience. Physical Education K-12.
INSTITUTION Oklahoma State Dept. of Education, Oklahoma City.
PUB DATE 81
NOTE 278p.

EDRS PRICE MF01/PC12 Plus Postage.
DESCRIPTORS Adapted Physical Education; Dance; Developmental Stages; Elementary Secondary Education; *Group Activities; Individual Development; *Lifetime Sports; Movement Education; *Muscular Strength; Perceptual Motor Learning; *Physical Education; *Physical Fitness; *Skill Development; Teaching Methods

ABSTRACT

This guidebook is designed for teachers of physical education at both the elementary and secondary levels. It is divided into six sections. The first section presents an overview of the scope and purpose of physical education in the schools. Discussions are included on developmental objectives, growth characteristics, physical fitness, safety in sports, and adapted physical education. Activities for children in elementary school are outlined in the second section. These include movement and rhythm skills, games requiring little organization, team sports, tumbling, and track and field. Descriptions are provided on how to organize each game, the physical objectives of each activity, and the equipment needed. Section three contains a bibliography for further reading on the activities described in the second section. Activities for students at the secondary level are described in the fourth section. These include team sports as well as sports that may be played by one or two players. A bibliography for further reading on the sports discussed in the fourth section is presented in section five. The final section contains a form that may be used by teachers to evaluate the contents of the guidebook. (JD)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

ED205523

a Lifetime Experience

PHYSICAL EDUCATION K-12

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY
J. Craddock
TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

U.S. DEPARTMENT OF EDUCATION
NATIONAL INSTITUTE OF EDUCATION
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)
☐ This document has been reproduced as received from the person or organization originating it.
☑ Minor changes have been made to improve reproduction quality.
• Points of view or opinions stated in this document do not necessarily represent official NIE position or policy.

1907

Oklahoma State Department of Education

DR. LESLIE FISHER, State Superintendent
LLOYD GRAHAM, Deputy Superintendent
TOM CAMPBELL, Associate Deputy Superintendent

J.D. Giddens	Jack Strahorn	S.H. McDonald
Assistant Superintendent	*Assistant Superintendent*	*Assistant Superintendent*
INSTRUCTION	STATE-FEDERAL	FINANCE

1981

OKLAHOMA STATE BOARD OF EDUCATION

Dr. Leslie Fisher	President	R.E. Carlton	Member
Winona Wettengel	Executive Secretary	R.L. Collins	Member
Dr. C.B. Wright	Member	Harry Shackelford	Member
Seay Sanders	Member	Jack Mace	Member

SP 018 784

This publication, printed by Hall Lithography, Topeka, Kansas, is issued by the Oklahoma State Department of Education as authorized by Leslie Fisher, State Superintendent of Public Instruction. 14,000 copies have been prepared and distributed at a cost of $24,047.80.

Copyrighted by the Oklahoma State Department of Education, 1981. The contents of this publication cannot be reproduced in part or whole and sold.

Foreword

In today's physical education, one of the goals is lifelong activity. The ancient Greeks, the people who gave us democracy devoted one-half of their school day to physical education. Their goal was a sound mind and a sound body for every citizen. Every American has the right to be physically educated, the right to a knowledge of the body and the skills that promote activity. Physically active people feel better, look better, and meet the challenges of school and the social life with greater confidence.

This curriculum resource material has been designed to assist schools in meeting the following requirements:

> "...All students grades 1 through 6 shall participate in physical education a minimum of 75 minutes per week and an elective course of 150 minutes per week shall be provided in grades 7 through 12..."

We in the Oklahoma State Department of Education hope this publication helps teachers, administrators, and boards of education as they seek new approaches to quality physical education programs.

Leslie Fisher

Leslie Fisher
State Superintendent of
Public Instruction

Philosophy

The overall aim of education is to provide for optimum physical, social, emotional, and intellectual growth of children in terms of their needs and interests. Physical education, through its various types of selected activities, contributes to each phase of such growth.

Physical education constitutes an essential part of the total education program and makes significant contributions toward the achievement of desirable educational outcomes. The interrelatedness of the physical, mental, social, and emotional aspects of the total child is a primary concern in developing the physical education program. It is education through, as well as of, the physical; therefore, as the student is developing muscular strength, organic power, and skill, the student is also learning to solve problems, to be creative, to analyze, interpret, and react in an intellectually, socially satisfying, and constructive way.

Acknowledgements

The material in this guide is a significant contribution to the educational process for Oklahoma youth. It was prepared under the direction of the Oklahoma State Department of Education.

The cooperation of the following administrators is greatly appreciated:

Mr. John Folks
Executive Director of Instruction
Oklahoma State Department of Education

Mr. Leonard Bates
Deputy Director of Curriculum Services
Oklahoma State Department of Education

Ms. Kay York
Administrator, Curriculum Services
Oklahoma State Department of Education

Mr. Harvey Tedford
Administrator
Comprehensive Health Education
Oklahoma State Department of Education

Art work by: Donna Lee

Editing: Allen Boules

A special thanks to the administrators and staffs of the following schools and universities who provided time for consultants to lend their expertise.

Anadarko Public Schools
East Central Oklahoma State University
Northeastern Oklahoma State University
Oklahoma City Public Schools
Oklahoma School for the Deaf
Union Public Schools
University of Science and Arts of Oklahoma
Western Heights Public Schools

Contributors

PHYSICAL EDUCATION CURRICULUM COMMITTEE

Chairpersons

Kathleen Olds
Physical Education Specialist
Comprehensive Health Education
State Department of Education

Linda Ruhman
Physical Education Specialist
Comprehensive Health Education
State Department of Education

Committee Members

Ken Brown
Physical Education Supervisor
Oklahoma School for the Deaf

Gil Cloud
Director of Athletics, Health
and Physical Education
Union Public Schools, Tulsa, Ok.

Lou Hogner
Physical Education Instructor
Andarko Public Schools

Dr. Willa Faye Mason
Coordinator Women's Physical
Education and Athletics
Northeastern State University

Dr. George H. Oberle
Director of the School of
Health, Physical Education
and Leisure Services
Oklahoma State University

Donna Shipman
Physical Education Instructor
Western Heights Public Schools

Ken Turner
Assistant Professor Health,
Physical Education, and
Recreation
East Central State University

Dr. Hal Weisbein
Associate Professor of Health,
Physical Education, and
Recreation
University of Science and Arts
of Oklahoma

Dr. Loyce Willett
Consultant for Health and
Physical Education
Oklahoma City Public Schools

Special Acknowledgements

Dr. Betty Abercrombie
Allen Arnold
Dr. Paul Brynteson
Dr. Betty Edgley
Alan Frazier
Bob Goss
Dean Karns
Dr. Lance Lamport
Gayle Loona
Jim Mosteller
Teena Nations
Nancy Osborne
Dr. Ron Ratliff
Myr-Lou Rollins
Randy Sanders
Jeff Suain
Dr. L. J. VanHorn
Bonnie Young

Table of Contents

Title Page. i
Foreword. iii
Philosophy. v
Acknowledgements. vi
Contributors. vii

I. PHYSICAL EDUCATION IN OUR SCHOOLS

Developmental Objectives. 10
Growth Characteristics. 12
Scope and Sequence. 16
Safety in Physical Education. 27
Adapted Physical Education. 29
Physical Fitness. 51

II. ELEMENTARY ACTIVITIES

Introduction. 63
Movement. 66
Rhythms 81
Games of Low Organization 106
Lead-Up Games
  Basketball 119
  Football 125
  Soccer 131
  Softball 139
  Volleyball 143
Relays. 148
Small Equipment 158
Stunts and Tumbling 182
Track and Field 200

III. BIBLIOGRAPHY. 205

IV. SECONDARY ACTIVITIES

Aquatics. 211
Archery 215
Badminton 219
Basketball. 223

IV. SECONDARY ACTIVITIES (Continued)

Bowling. 229
Floor Hockey 233
Football 237
Golf 239
Gymnastics 243
Modern Dance 247
Shuffleboard 249
Soccer 251
Social Dance 255
Softball 257
Speed-A-Way. 261
Speedball. 265
Table Tennis 269
Tennis 271
Track and Field. 279
Tumbling 283
Volleyball 285
Weight Training. 291
Wrestling. 295

V. BIBLIOGRAPHY 298

VI. EVALUATION 303

DEVELOPMENTAL OBJECTIVES OF PHYSICAL EDUCATION

Organic	Neuromuscular	Perceptual
Proper functioning of the body systems so that the individual may meet adequately the demands placed upon him/her by the environment; a foundation for skill development	Harmonious functioning of the nervous and muscular systems to produce desired movements	Ability to receive and distinguish among available cues in a given situation in order to perform skillfully
Muscle Strength Maximum amount of force exerted by a muscle group	Locomotor Skills Walking, skipping, sliding, leaping, running, galloping, hopping, jumping	Spatial Relationships Ability to recognize objects as being in front, behind, below, to the right or left of one's self
Muscle Endurance Ability of a muscle or muscle group to sustain effort for a prolonged period of time	Non-locomotor Skills Swaying, twisting, shaking, stretching, bending, hanging, pulling, pushing, stooping	Visual-motor Coordination Ability to coordinate vision with gross motor skills involving hands, body, and/or feet
Cardiovascular Endurance Capacity of an individual to persist in strenuous activity for for periods of some duration; this depends on the combined efficiency of the blood vessels, heart, and lungs	Game-Type Fundamental Skills Striking, catching, kicking, stopping, throwing, batting, starting, changing direction, bouncing, rolling, trapping, volleying	Figure-ground Relationships Ability to select stimuli from a mass of sensory intake or to select a limited number on which to focus attention
Flexibility Range of motion in joints needed to produce efficient movement and to minimize injury	Motor Factors Accuracy, rhythm, kinesthetic awareness, power, balanced reaction time, agility	Body Balance (Static, dynamic) Ability to maintain static dynamic equilibrium
	Sport and Dance Skills Soccer, softball, volleyball, wrestling, track and field, football, baseball, basketball, archery, speedball, hockey, fencing, golf, bowling, tennis, dance	Dominancy Consistency in the use of the left or right hand or foot in throwing and striking
	Recreation Skills Shuffleboard, croquet, deck tennis, swimming, horseshoes, boating	Laterality Ability to distinguish the difference between left and right sides of the body and between left and right within one's own body
		Body Image Awareness of the parts of the body or the whole body and the relationships to space

Cognitive	Social	Emotional
Ability to explore, to discover, to understand, to acquire knowledge, and to make value judgements	Adjustment to both self and others by integration of the individual to society and environment	Health response to physical activity through a fulfillment of basic needs
Knowledge of game rules, safety measures, and etiquette	Ability to make judgements in a group situation	Development of positive reactions of spectatorship and participation through suitable physical activities
Use of strategies and techniques involved in organized activities	Learning to communicate with others	Outlet for self-expression and creativity
Knowledge of how the body functions and its relationship to physical activity	Ability to exchange and evaluate ideas within a group	Appreciation of the esthetic experiences derived from correlate activities
Appreciation for personal performance; the use of judgement related to distance, time, space, form, speed, and direction in the use of activity implements, balls, and self	Development of a sense of belonging and acceptance by society	Adjustment to and effectively coping with stress
Understanding of growth and developmental factors affected by movement	Development of positive personality traits	Awareness and practice of wise health habits
Ability to solve developmental problems through movement	Learning the constructive use of leisure time	
	Development of attitude that reflects good moral character	
	Ability to win fairly, and lose gracefully and rationally	

GROWTH CHARACTERISTICS
AGE LEVEL 5-8
(grades K-3)

ORGANIC	NEUROMUSCULAR	COGNITIVE AND PERCEPTUAL	SOCIAL AND EMOTIONAL
Large muscles in arms and legs more developed	Dominant eye and hand are established and should not be changed	Attention span is short, but growing longer	Egocentric and individualistic
Small muscles in hands and arms beginning to develop	Body control and skills are developing rapidly	Dramatic, imaginative, creative, imitative, very curious, sensitive	Shy, domineering, insecure
Strength is limited	Extremely active, little concern with form, emphasis on speed and energy	Wants to know, often asks why about movement	Seeks personal attention and approval
Lungs and heart are relatively small in size	Capable of rhythmic movement	Expresses individual views and ideas	Enjoys challenges
Boys are generally more muscular	Eyes slow to focus, hand-eye coordination developing	Latter part of this age level, interest begins in group activity and the ability to plan with, and for, others is developing	Sense of humor expands
Early in period, child tires easily; later K-3 tendency is to overplay, watch for fatigue	May become suddenly tired, but soon recovers	Is interested in what the body can do	Becoming more conscious socially
Growth slowed somewhat	Reaction time is slow		Accepts defeat poorly
Constantly using whole body actively and energetically	Noisy, constantly active		Loves to climb and explore play environments
Hand grasp is good	Uses hands and feet in manipulative play		Enjoys rough and tumble activity
	Needs variety of activities with frequent changes		Strives to win
			Can be reckless

GROWTH CHARACTERISTICS
AGE LEVEL 9-11
(grades 4-6)

ORGANIC	NEUROMUSCULAR	COGNITIVE AND PERCEPTUAL	SOCIAL AND EMOTIONAL
Physical growth exceeds muscular strength and development	Muscular coordination improving and skills are better; interested in learning detailed techniques (balance, grace, rhythm)	Interest beginning in principles and standards	Group and self loyalty important
Growth spurt beginning to take place		Interested in facts and realism: imaginative play begins to decrease	Sensitive, desires to make accomplishments
	Generally girls excel in skills involving finer coordination and balance, while boys will excel in skills involving strength		Insecure and group conscious
Increase in size of heart is not keeping pace with development of body		Understanding and interest in play involving more complex rules and strategy is increasing; they are interested in play with a purpose and competition.	Excitable, eager, impatient
Poor posture becomes more pronounced	This period often described as the "golden age of skill development"		More conscious of sex differences
Signs of scoliosis can be detected; teacher should be aware		They like to keep records, to umpire, to organize, and to work out squad and team strategy	Tendencey to be careless in appearance
There is a need to participate in vigorous and basic activities such as running, jumping, climbing, and hanging for longer periods of time and doing so more intensely than at a younger age level		Questions the relevance and importance of various activities	Little interest in the opposite sex, antagonism may develop
		Desires information about the importance of physical fitness and health related topics	Enjoy reading books and articles on the history of sports and sports heroes
Onset of menstruation for some girls takes place			Likes to accept responsibility as well as to be considered trustworthy

GROWTH CHARACTERISTICS
AGE LEVEL 12-14
(grades 7-9)

ORGANIC	NEUROMUSCULAR	COGNITIVE AND PERCEPTUAL	SOCIAL AND EMOTIONAL
Need rest similar to adult (8-8½ hours)	Frequently appear awkward and poorly coordinated	Desire to learn deepens interest in technical subjects increases	Desire for belonging to some group
Tire easily but are reluctant to admit it	Hand-eye coordination well developed by this time	Enjoy practice for improvement	Crave recognition by peers, sometimes make unwise choices for sake of popularity
Practically all students will have reached puberty by the end of this period	Coordination growing, confident of ability	Abstract reasoning developing rapidly	Competitive, aggressive and have strong sense of rivalry
Period of rapid growth, especially for boys who are catching up with girls in size and weight	Girls often as competent as boys	Imitation of adults prevalent	Susceptible to group excitement because of disorganization of emotional controls
Boys are faster and stronger than girls	Capable of learning more complex activities	Power of reasoning fairly well developed	Adventurous and thrill seeking
Tend to resist getting sufficient sleep and have less energy for studies	Girls are reaching peak in attainment of new motor skills; boys still improving	Interested in using own thinking as means of gaining independence, begin rebellion against parents and authority	Beginning of interest in opposite sex
Posture should be checked regularly with a program of corrective exercises for those in need of it	Vigorous	Attention span increasing	Desire for attention is quite evident
Watch for signs of scoliosis, and refer to family doctor		Interest in matters requiring some abstract thinking	Interested in being healthy and looking well
		Imitation popular	Beginning to develop permanent friendships
		Become aware of attitudes on issues and policies to which they formerly gave little thought	Less responsible due to fear of failure; need encouragement
			Emotions hard to control

GROWTH CHARACTERISTICS
AGE LEVEL 15-18
(grades 10-12)

ORGANIC

A stage of physical and organic stability has been reached by age 16

Adult height reached by most

Sexual maturity reached by most

Outgrowing awkward stage

Gain greatly in strength and endurance

Suffer from acne and skin blemishes

Require sleep and rest about equal to adults

Rapid weight increase, some experience overweight

Difference in height and weight levelling off, boys tend to be taller

NEUROMUSCULAR

General coordination has greatly improved

Boys are continuing to show improvement in the ability to learn new motor skills while girls are beginning to level off

COGNITIVE AND PERCEPTUAL

Ability to think in an abstract manner is quite developed

Ability to concentrate over a prolonged period has increased

Growing concern over matters outside of the immediate environment

Many are becoming quite sedentary in choice of activity, i.e., will pursue intellectual and passive pursuits over those of a more active nature

Seeking ideals and meaning of life

Mental growth is about mature, experience is needed

Prejudices and antagonisms intensified

Begin to relate present out-put with future goals

Tremendous interest shown in intellectual and esthetic pursuits

Desire to think for themselves increases

SOCIAL AND EMOTIONAL

Are aware of and sensitive to the opposite sex

Become more conscious of dress and appearance

Are more independent

Develop strong friendships

Greatly influenced by peers and group opinion

Desire excitement and adventure

Show interest in choosing vocation

Most girls are interested in diet and exercise because of weight and figure

Are getting away from adult protection

Show great desire to succeed

Resent restrictions by parents and teachers

Becoming aware of social niceities, need help with manners and courtesies

Most are dating by this time

Desire to belong to, and be accepted by, a group is essential

SCOPE AND SEQUENCE

ACTIVITY	ELEMENTARY							SECONDARY		
	K	1	2	3	4	5	6	I	II	III
AQUATICS										
Safety Factors						X	X	X	X	
Acclimatizing to the Water						X	X	X	X	
Basic Strokes										
A. Crawl						X	X	X	X	X
B. Elementary back						X	X	X	X	X
C. Modified breast						X	X	X	X	X
D. Side						X	X	X	X	X
Advanced Strokes										
A. Back crawl							X	X	X	X
B. Inverted breast								X	X	X
C. Orthodox breast								X	X	X
D. Side overarm								X	X	X
Supplementary Skills										
A. Supine float						X	X	X	X	X
B. Vertical float						X	X	X	X	X
CPR								X	X	X
Advanced Swimming and Life Saving										X
Instructors Course										X
ARCHERY										
Archery Tackle								X	X	X
Archery Fundamentals								X	X	X
BADMINTON										
Grip								X	X	X
Footwork								X	X	X
Serve								X	X	X
Strokes										
A. Forehand								X	X	X
B. Backhand								X	X	X
Service Placement								X	X	X
Smash									X	X
Drop Shot								X	X	X
Net Shot - Hairpin								X	X	X

SCOPE AND SEQUENCE

ACTIVITY	ELEMENTARY							SECONDARY		
	K	1	2	3	4	5	6	I	II	III
BALL SKILLS										
Rolling	X	X								
Bouncing										
A. Bounce and catch with self and partner	X	X	X	X	X	X	X	X		
B. Dribble standing still	X	X	X	X	X	X	X	X		
C. Dribble walking		X	X	X	X	X	X	X		
D. Dribble running				X	X	X	X	X		
Throwing										
A. Underhand	X	X	X	X	X	X	X	X		
B. Overhand	X	X	X	X	X	X	X	X		
C. Bounce pass		X	X	X	X	X	X	X		
D. Two-handed overhead		X	X	X	X	X	X	X		
E. Underhand throw			X	X	X	X	X	X		
F. Two-hand chest pass				X	X	X	X	X		
G. Shoot, underhand				X	X	X	X	X		
Catching										
A. Rolled ball	X	X								
B. Tossed in air by self	X	X	X	X						
C. Thrown by partner	X	X	X	X	X	X	X	X		
D. Bounced by self	X	X	X	X						
E. Bounced by partner	X	X	X	X	X	X	X	X		
F. Tossed against wall		X	X	X						
G. Fielding ground and fly ball			X	X	X	X	X	X		
Kicking										
A. Soccer kick		X	X	X	X	X	X	X		
B. Foot trap		X	X	X	X	X	X	X		
C. Dribbling		X	X	X	X	X	X	X		
D. Punt		X	X	X	X	X	X	X		
Stiking Ball with Hands and Bat - Stationary		X	X							
Racket		X	X	X	X	X	X	X		
Hands or Bat - Tossed by Partner		X	X	X	X	X	X	X		
Hands or Bat - Tossed by Self				X	X	X	X	X		

SCOPE AND SEQUENCE

ACTIVITY	ELEMENTARY							SECONDARY		
	K	1	2	3	4	5	6	I	II	III
BASKETBALL										
Catching					X	X	X	X		
Dribbling					X	X	X	X	X	X
Passing					X	X	X	X	X	X
Lead Up Games					X	X	X	X		
Shooting					X	X	X	X	X	X
Pivoting						X	X	X	X	
Jumpball								X	X	
Guarding								X	X	
Feinting with Ball and to Free Self									X	X
Simple Screens									X	X
Play Patterns									X	X
Defense, Team										X
Offense Team										X
BOWLING										
Stance								X	X	
Grip								X	X	
Approach								X	X	
Delivery								X	X	
Spare Conversions								X	X	X
Hook Ball									X	X
Position Bowling									X	X
DANCE										
Folk		X	X	X	X	X	X	X		
Modern								X	X	X
Social								X	X	X
Square					X	X	X	X		
FLOOR HOCKEY										
Carrying the Stick								X	X	
Dribbling								X	X	
Push Pass								X	X	
Fielding								X	X	
Drive								X	X	
Roll-In								X	X	
Bully								X	X	
Flick and Scoop Passing									X	
Offensive Tactics									X	X
Defensive Tactics									X	X

SCOPE AND SEQUENCE

ACTIVITY	ELEMENTARY							SECONDARY		
	K	1	2	3	4	5	6	I	II	III
FOOTBALL										
Passing					X	X	X	X	X	
Kicking					X	X	X	X	X	
Catching					X	X	X	X	X	
Lead-Up Games					X	X	X	X		
Offensive Play										
A. Elementary							X			
B. Blocking								X	X	
C. Play pattern								X	X	X
Defensive Play										
A. Elementary						X	X			
B. Team play								X	X	X
C. Pass coverage								X	X	X
GAMES OF LOW ORGANIZATION										
Running and Tagging Games	X	X	X	X	X	X	X			
Object Handling Games	X	X	X	X	X	X	X			
GOLF										
Full or Whole Swing and Stance								X	X	
Approach Shot										
A. Pitch									X	
B. Pitch and run									X	X
C. Chip									X	X
Putting										
A. Alignment								X	X	X
B. Grip								X	X	
C. Reading the green									X	X
Rules and Regulations									X	X
Strategy of Game										X
Play on the Course									X	X

SCOPE AND SEQUENCE

ACTIVITY	ELEMENTARY							SECONDARY		
	K	1	2	3	4	5	6	I	II	III
GYMNASTICS										
Balance Beam										
A. Front support to straddle seat								X		
B. Knee scale								X		
C. Back scale								X		
D. Squat and stand								X		
E. Squat and turn								X		
F. Reverse straddle seat								X		
G. Jumping from beam using hands for support								X		
H. Jump off - no hands								X		
I. Mounts									X	
J. Single leg shoot through									X	
K. Basic moves										
1. Small hops									X	
2. Fast turns									X	
3. Kick and knee lifts									X	
4. Forward roll									X	
Horizontal Bar										
A. Full arm swing								X	X	
B. Hip pullover								X	X	
C. Single knee swing up - forward								X	X	
D. Single knee circle forward								X	X	
E. Single knee circle backward								X	X	
F. Hip circle backward									X	
G. Hip circle forward									X	
H. Swinging kip									X	
I. Swing with ½ turn at end of swing									X	X
Parallel Bars										
A. Jump to full arm support								X		
B. Straddle travel to center								X		
C. Controlled swing								X	X	
D. Swing to flank dismount								X	X	
E. Swing to rear dismount								X	X	
F. Swing to front dismount								X	X	
G. Single leg cut-off from support								X	X	
H. Swinging dips									X	
I. Front uprise									X	

SCOPE AND SEQUENCE

ACTIVITY	ELEMENTARY							SECONDARY		
	K	1	2	3	4	5	6	I	II	III
Parallel Bars (Cont.)										
J. Back uprise									X	
K. Upper arm kip									X	
L. Upper arm balance									X	
M. Back hip pull over									X	
N. Glide, single leg shoot through to stride position									X	
O. Back hip circle									X	
P. Mill circle									X	
Q. Swing, beat and turn									X	
R. Simple combinations									X	
MOVEMENT										
Elements	X	X	X	X	X	X	X	X		
Dimensions	X	X	X	X	X	X	X	X		
Relationships			X	X	X	X	X	X		
Qualities	X	X	X	X	X	X	X	X		
Locomotor Movement	X	X	X	X	X	X	X	X		
Nonlocomotor Movement	X	X	X	X	X	X	X	X		
Manipulative Skills	X	X	X	X	X	X	X	X		
RELAYS										
Straight Line			X	X	X	X	X	X		
Circle			X	X	X	X	X	X		
Shuttle Relays				X	X	X	X	X		
Relays Without Objects			X	X	X	X	X	X		
Relays With Objects			X	X	X	X	X	X		
RHYTHMS										
Creative	X	X	X	X	X	X	X	X	X	X
Folk		X	X	X	X	X	X	X		
Singing Rhythms	X	X	X							
Square				X	X	X	X	X		
SHUFFLEBOARD										
Stance								X		
Grip								X		
Stroke and Delivery								X		
Offensive Play									X	
Defensive Play									X	
Scoring								X		
Strategy									X	X

SCOPE AND SEQUENCE

ACTIVITY	ELEMENTARY							SECONDARY		
	K	1	2	3	4	5	6	I	II	III
SMALL EQUIPMENT										
Ball Activities	X	X	X	X	X	X	X			
Balloon Activities	X	X	X	X	X	X	X			
Bean Bag Activites	X	X	X	X	X	X	X			
Carpet Squares	X	X	X	X	X	X	X			
Combatives			X	X	X	X	X	X		
Hoops	X	X	X	X	X	X	X			
Individual Rope Jumping		X	X	X	X	X	X	X		
Long Ropes		X	X	X	X	X	X			
Lummi Sticks			X	X	X	X	X			
Parachute	X	X	X	X	X	X	X	X		
Wands			X	X	X	X	X			
SOCCER										
Conditioning								X	X	
Skills										
A. Traps					X	X	X	X	X	
B. Passes					X	X	X	X	X	
Position Plays								X	X	
Set Plays									X	
Specific Situations								X	X	
Lead-Up Games					X	X	X	X		
SOFTBALL										
Throwing					X	X	X	X	X	
Catching and Fielding					X	X	X	X	X	
Batting and Bunting					X	X	X	X		
Pitching										
A. Underhand					X	X	X	X		
B. Snapball								X	X	X
Lead-Up Games					X	X	X			
Base Running					X	X	X	X	X	
Play of Each Position							X	X	X	
Game and Position Strategy									X	X

SCOPE AND SEQUENCE

ACTIVITY	ELEMENTARY							SECONDARY		
	K	1	2	3	4	5	6	I	II	III
SPEED-A-WAY										
Basketball Passes								X	X	
Pivoting								X	X	
Guarding								X	X	
Soccer Skills								X	X	
Football Skills								X	X	
Defensive Team										X
Offensive Team										X
SPEEDBALL										
Passes (basketball)								X	X	
Soccer Dribble								X	X	
Place Kick								X	X	
Punt								X	X	
Trapping								X	X	
Pivoting								X	X	
Blocking								X	X	
Volleying								X	X	
Jump Ball and Tipping								X	X	
Kick Up to Self								X	X	
Kick Up to Partner								X	X	
Drop Kick								X	X	
Defense, Team										X
Offense, Team										X
STUNTS AND TUMBLING										
Individual Stunts	X	X	X	X	X	X	X	X		
Partner Stunts			X	X	X	X	X	X		
Forward Rolls		X	X	X	X	X	X	X		
Backward Rolls		X	X	X	X	X	X	X		
Headstand			X	X	X	X	X	X		
Handstand				X	X	X	X	X		
Cartwheels			X	X	X	X	X	X		
Bridging			X	X	X	X	X	X		
Round-Off				X	X	X	X	X		
Limbers					X	X	X	X		
Walk-overs					X	X	X	X		
Handsprings					X	X	X	X		

SCOPE AND SEQUENCE

ACTIVITY	ELEMENTARY							SECONDARY		
	K	1	2	3	4	5	6	I	II	III
TABLE TENNIS										
Serve								X	X	
Backhand Flip								X	X	
Drop Shot								X	X	
Smash								X	X	
Scoring								X		
Singles								X	X	
Doubles									X	X
TENNIS										
Grips								X	X	
Serves								X	X	X
Ground Strokes								X	X	X
Volley								X	X	X
Singles and Doubles								X	X	X
History, Equipment, Facilities and Safety								X		
Lob									X	X
Smash									X	X
Approach Shot									X	X
Poaching									X	X
Drop Shot										X
TRACK AND FIELD										
Running (sprints)					X	X	X	X	X	X
Running (distance)								X	X	X
Starts								X	X	X
Relays					X	X	X	X	X	X
Hurdling								X	X	X
Relay Exchanges and Zones					X	X	X	X	X	X
Field Events										
A. Shot								X	X	X
1. 8 lb (girls & boys)								X	X	X
2. 12 lb (boys)									X	X
B. Discus								X	X	X
C. Long jump					X	X	X	X	X	X
D. High jump					X	X	X	X	X	X
E. Pole vault								X	X	X
F. Triple jump					X	X	X	X	X	X

SCOPE AND SEQUENCE

ACTIVITY	ELEMENTARY							SECONDARY		
	K	1	2	3	4	5	6	I	II	III
VOLLEYBALL										
Serving										
A. Underhand					X	X	X	X	X	X
B. Overhead								X	X	X
Volleying					X	X	X	X	X	X
Rotation					X	X	X	X	X	X
Position								X	X	X
Spiking									X	X
Block									X	X
Dump Shot										X
Advanced Strategy										X
Officiating										X
Leap-Up Games					X	X	X	X		
WEIGHT TRAINING										
Safety Rules								X	X	X
Intermediate Lifts									X	X
Competitive Lifts									X	X
Power Lifts									X	X
WRESTLING										
Break Downs										
A. Near ankle								X		
B. Inside crotch								X		
C. Pry								X		
D. Head lever									X	
E. Far ankle									X	
F. Cross face and far ankle										X
G. Top body scissors										X
Escapes										
A. Sit out								X		
B. Turn in								X		
C. Forward roll									X	
D. Stand up										X

SCOPE AND SEQUENCE

ACTIVITY	ELEMENTARY							SECONDARY		
	K	1	2	3	4	5	6	I	II	III
Reverses										
A. Side roll								X		
B. Sit out								X		
C. Turn out								X		
D. Head pull									X	
E. Short switch									X	
F. Step over										X
G. Crawfish										X
Pinning Holds										
A. Half nelson								X		
B. Reverse half nelson								X		
C. Reverse body lock									X	
D. Arm bar and body lock										X
Take Downs										X
Counters										X

SAFETY IN PHYSICAL EDUCATION

Because of the nature of the activities which make up physical education, safety of the student must be a primary concern of the teacher.

This is not to say, however, that teachers should become overly conscious of the risk factors involved in many activities. Natural hazards of movement help to develop skills and courage, and to give physical education one of its important values. Activities should not be rejected because a student might be injured. On the other hand, no teacher should permit an activity to take place until measures have been taken to insure that the activity has been made as safe as possible.

In Oklahoma, legal action for redress from injury can be taken against the teacher or individual with responsibility for school programs; boards of education cannot be held responsible. It is imperative that teachers become familiar with the law relative to school liability and means of protecting themselves against legal action.

Each school should have a plan of action to handle accidents or injury. A system of recordkeeping should be established which will provide information about the nature of all accidents and injuries, the action taken, and the names of witnesses of the events. These records can prove invaluable in the event of legal involvement. The cumulative records are also useful in assessing the safety program of the school.

****

ADAPTED PHYSICAL EDUCATION

I. INTRODUCTION:

Adapted physical education is not an end in itself, but a means by which students learn sensible and realistic limitations so that they can participate in appropriate physical and recreational activities without aggravating their conditions. The program is a positive force in the education, training, habilitation, rehabilitation, growth, and development of each participant.

A. Definitions -- Adapted Physical Education:

The Committee on Adapted Physical Education of the American Association of Health, Physical Education, Recreation and Dance states that adapted physical education is a diversified program of developmental activities, games, sports, and rhythms, suited to the interests, capacities, and potentials of students with disabilities who may not safely or successfully engage in unrestricted participation in the vigorous activities of the general physical education program.

121a.14 Special Education (PL 94-142):

(a) (1) As used in this part, the term "special education" means specially designed instruction, at no cost to the parents, to meet the unique needs of a handicapped child, including classroom instruction, instruction in physical education, home instruction, and instruction in hospitals and institutions.

(2) "Physical Education" is defined as follows:

(i) The term means the development of:

(A) Physical and motor fitness;
(B) Fundamental motor skills and patterns; and
(C) Skills in acquatics, dance, and individual and group games and sports, (including intramurals and lifetime sports)

(ii) The term includes special education, adapted physical education, movement education, and motor development.

B. The Law:

On November 29, 1975, the Education for All Handicapped Children Act (Public Law 94-142) was signed into law. Effective October 1, 1977, it replaced former legislation for the handicapped. Several amendments and interpretations of the law have followed since 1977. The goal of the law is to provide full educational opportunities for every handicapped child. Handicapped children are to be educated in the least-restrictive environment possible and are to be educated as much as possible with children who are not handicapped. This requirement means children must be mainstreamed to the greatest extent their handicaps permit. Mainstreaming means integrating handicapped children with children who are not handicapped in regular classrooms, in contrast to segregating them in special classes. Mainstreaming can be total or partial, with the key being individual placement based on each child's physical and academic needs. When handicapped children are considered for mainstreaming, they can be grouped roughly into three classes: (1) those who can be mainstreamed fully; (2) those who can be mainstreamed partially; and (3) children for whom mainstreaming is not in the best interest.

The reasons for mainstreaming are three. Handicapped children function better academically and socially in the regular classroom. A second reason is that a regular school setting helps the handicapped child adjust and cope with the real world. Third, and from an opposite point of view, normal children learn to understand better and accept individual differences in people. However, in order to benefit from the experience, normal children need some preparation and education before handicapped individuals become members of their group.

What does mainstreaming mean to those teaching physical education classes? Handicapped children are to be part of these classes; and they must not only be considered, they must be included in the activities. No doubt, after this class arrangement has been researched, practical suggestions for educationally sound approaches will appear. However, at this time, there is little on which to draw. But the following suggestions can be offered for now.

The law requires that each child have an individualized education program, which would include, among other things, a physical education program geared to meet the unique needs of that child. The program should include both recommendations and restrictions for activity. Goals can be set that will be realistic and attainable. Both pretests and posttests are a part of the process.

II. FUNCTIONAL GOALS FOR ADAPTED PHYSICAL EDUCATION:

A. Protect conditions from aggravation by acquainting each student about his or her limitations and capacities and arranging a program within each student's physiological work capacity and exercise tolerance.

B. Provide each student with opportunities to develop organic vigor, muscular strength, joint function, and endurance within limits of his or her disabilities.

C. Provide each student with opportunities for normal social development through recreational sports and games appropriate to age group and interests.

D. Provide each student with opportunities to develop skills in recreational sports and games within limits of one's own disability.

E. Contribute to security through improved function and increased ability to meet the demands of daily living.

F. Aid in social development, adjustment and/or resocialization of the individual when an impairment or disability is permanent.

G. Provide opportunities for normal social development through physical activities appropriate to age group and interests.

H. Accomplish needed therapy, correction, and restoration of function for conditions which can be improved or removed.

I. Develop personal pride in overcoming impairments, disabilities, and weaknesses.

J. Develop an appreciation for individual differences and the capacity to accept limitations without withdrawing from a group.

III. GUIDELINES FOR INTEGRATING THE HANDICAPPED INTO REGULAR PHYSICAL EDUCATION CLASSES:

The type of handicap and the capabilities of each handicapped child determines in great measure the degree of success in the integration process. Some other considerations include the following:

A. The Individualized Education Program (IEP) for each child, a legal requirement, is set by the child's guidance committee, which includes at least one parent. This program prescribes the focus for the education of each child. Physical and motor needs are essential parts of the IEP, and they give direction to a child's experiences in physical education. The needs must be substantiated and documented by assessment processes established by state education agencies and implemented by local education agencies.

B. A handicapped individual can be defined as one who has a physical or mental impairment that substantially limits his/her participation in one or more major life activities, including his/her school environment. Obviously, there must be some restraint against full participation in physical activities for some handicapped children. These restraints need to be accepted by the child, the teacher, and his/her peers as normal in relation to the type of handicap with which the child is afflicted. In the process of mainstreaming, the child must be included in the regular program to the extent he/she is able, and provision for alternate activities must be made when that is not possible. Another approach is to alter the instructional approach or activity, so the handicapped child can be included. This brings up the age-old dilemma of the interests of the many versus the needs of a few. Decisions about changing the activities of whole classes must rest on the teacher's judgement, since there is no simple, easy solution.

C. Recordkeeping is essential and should include information from pretests and posttests, as well as anecdotal information. The records should show how each child is progressing with respect to his/her IEP. The program must be reviewed at least once a year.

D. In determining needs and designing the directions of students in physical education, levels of physical and motor fitness, performance in functional motor skills and motor patterns, and skills in aquatics, dance, individual and group games, and sports areas should be considered.

E. The more individualized the regular program is for all students, including the handicapped, the more likely it is that integration can occur.

F. While it is important to zero in on success, some tolerance for failure should be permitted. Activity sequences should begin at a low enough level that all students, including the handicapped, can attain a measure of success.

G. In the interest of normalizing, obvious labeling is to be avoided, even though overt labeling must be done in order to identify the children who need special help.

H. Genuine acceptance and empathy by their peers is a necessary basis for the successful mainstreaming of handicapped children, and so acceptance and empathy must be sought actively.

I. Each handicapped child requires personal attention and understanding. If these are lost in the process of mainstreaming, the child suffers. However, the child's needs should be met in a way that is part of the normal classroom situation.

J. Basically, the instructional approach is one of diagnosis and prescription. For mentally retarded children, this may mean more direct assistance and instruction from teachers.

K. Cross-age helpers and adult volunteers can provide assistance during times when the handicapped children cannot take part in the core activities and need help doing alternate activities.

L. The teacher must be alert to possible shortcomings in a special child's behavior (such as immaturity, hostility, or unsocial behavior) that can lead to problems with other children and rejection. Special children need to regard themselves as persons of worth before they can expect others to have the same feelings for them.

M. Peer regard can be influenced by excellent competency in a skill game situation or a fitness factor. The special child needs to do the best he/she can in fitness and skills, since that is one way of gaining respect in the eyes of his/her peers. Above all, he/she needs to give forth a good effort.

N. Motivation for handicapped children is essential. Their goals must be realistic and attainable. Establishing confidence in their own ability to learn and function as individuals is important. On the other hand, the challenges must not be too easy or the child will be stigmatized as having special privileges.

O. In some cases, special equipment may be needed. For example, a lowered chinning bar helps a youngster confined to a wheelchair develop his/her arm-shoulder-girdle region.

P. Cooperative action for meeting the needs of the special child is most essential. Team effort should include the classroom teacher, the physical education specialist, the special education consultant, and one or both of the child's parents.

Reverse Mainstreaming:

Reverse mainstreaming is the practice of bringing children without handicaps into classes of handicapped youngsters in order to help the handicapped youngsters attain social goals and to counter their isolation. This method is used in some school systems for children handicapped too severely to be mainstreamed successfully. Reverse mainstreaming is practiced on an occasional basis and usually is confined to use in the lower grades. Activities must be chosen so that both the regular and the special students can achieve success. The class sessions should be low-key, with emphasis on fun and enjoyment.

IV. DEFINITIONS OF HANDICAPPED POPULATION AND TEACHING TECHNIQUES FOR SPECIFIC DISABILITIES IN ADAPTED PHYSICAL EDUCATION:

Mental Retardation -- Mental retardation refers to significantly sub-average general intellectual functioning, existing concurrently with deficits in adaptive behavior and manifested during the developmental period. Significantly sub-average refers to performance which is more than two standard deviations below the mean of the tests utilized.

Educable Mentally Retarded (EMR) -- The educable mentally retarded individual has the potential for personal, social, and emotional growth leading to independent, productive living.

Trainable Mentally Retarded (TMR) -- A trainable mentally retarded child will usually have an intellectual ability of approximately one-third to one-half of that of the average child of comparable chronological age. This child may be expected to benefit from a program designed to further socio-economic usefulness in the home or in a sheltered environment or residential setting. The TMR individual has the potential for personal, social, and emotional growth leading to productive living under supervision or within a sheltered environment.

A. Educable Mentally Retarded -- Suggestions for Physical Education Teachers

1. Extend learning time periods.
2. Use simplified and sequential instructions.
3. Reinforce terminology of the activities.
4. Praise abilities.
5. Use structured routines.
6. Find ways to provide opportunities for decision-making and independent action.
7. Provide opportunities to increase emotional adaptability.
8. Provide opportunities for the student to feel a part of the group.
9. Continue to emphasize safety rules.
10. Use demonstrations by teachers or other students.

B. Trainable Mentally Retarded -- Suggestions for Physical Education Teachers

1. Extend learning time periods.
2. Use fewer game terms and frequently reinforce terms used.
3. Simplify sequence and repeat instructions.
4. Shorten sentences.
5. Teach one skill at a time.
6. Praise abilities.
7. Use color coding when necessary.
8. Decrease actual game time until endurance has developed.
9. Teach and stress safety rules.
10. Use demonstrations by teacher or other students.
11. Modify rules if necessary.

REFERENCES FOR ACTIVITY AND PROGRAM IDEAS:

AAHPERD--1900 Association Drive, Reston, Virginia 22091

The Best of Challenge, Vol. III (1977)

Special Olympics, Instruction Manual (1972)

Adapted Physical Education Guidelines (June, 1976)

Annotated Research Bibliography in Physical Education, Recreation, and Psychomotor Function of Mentally Retarded Persons (June, 1975)

Choosing and Using Phonograph Records for Physical Education, Recreation, and Related Activities (April, 1977)

Physical Activities for the Mentally Retarded (1968)

Physical Education and Recreation for Individuals With Multiple Handicapping Conditions (January, 1978)

A Practical Guide for Teaching the Mentally Retarded to Swim (1969)

Annotated Bibliography On Perceptual Motor Development (1973)

Programming for the Mentally Retarded (1968)

Diem: *Special Olympics, Instruction Manual* (1972) - (AAHPERD)

Diem: *Children Learn Physical Skills*, Vol. 1, birth-3 years (1974)

Diem: *Children Learn Physical Skills*, Vol. 2, 4-6 years (1974)

Diem: *Who Can* . . . (1955) - Wilhelm Limpert Publishing House, Frankfort/Main - English Edition/AAHPERD

Johnson: *Motor Fitness Testing Manual for the Moderately Mentally Retarded* (1976) - AAHPERD

Frostig: *MOVE - GROW - LEARN* (Teacher's Guide and Activity Cards) (1969) - Follett Educational Corporation, Chicago, Illinois

National Dance Association: *Movement Activities for Places and Spaces* (1977) - AAHPERD

Individualized Physical Education Program for the Handicapped Child, Dr. Thomas M. Vodula, Prentice-Hall, Inc., Englewood Cliffs, New Jersey, (1973)

Rhythm, A Guide for Creative Movement, Carla Taylor

Water Learning: A New Adventure, Connie Curry Lawrence, Principal; Joseph M. McKinnon, School for the Trainable Mentally Retarded; Layne C. Hackett, Specialist in Movement Exploration (Price: $3.95)

C. Behavior Disorders/Emotionally Handicapped -- When defined in terms of school functioning, a child would be said to be behavior disordered if his or her behavior is so inappropriate or destructive to himself or herself or others in the regular classroom situation. The child's primary difficulty is emotional/behavioral and cannot be explained satisfactorily by any other handicapping condition.

Based upon appropriate (1) screening; (2) diagnostic information which may need to include a psychological evaluation; and (3) staffing, one or more of the following factors exhibited by the student may be regarded as reasons for referral to, or placement in, a behavior disorders program:

1. Displayed maladaptive reactions toward peers and authority figures.
2. Temporary or transitory disorders occasioned by crisis situations with the family.
3. Chronic acting out or withdrawal behaviors exhibited in the school setting.
4. History of school suspensions or expulsion.
5. Social maladjustment, as evidenced by adjucation through the courts, or other involvement with correctional agencies.

Behavioral Disorders/Emotional Handicaps:

While the behavioral disordered student can participate in most physical education activities, the teacher should be aware of, and plan for, rapid changes of mood and attitude that these students may exhibit. Since surprises may upset the student, the teacher should plan the procedures to be followed before he/she comes to the physical education class. The procedures, which should be in writing and agreed to by all concerned, including the student, should be followed carefully on all occasions. There will be little need for adaptation for most behavioral disordered children.

Suggestions for Physical Education Teachers:

1. Plan arrival and departure procedures and follow them carefully.
2. Minimize the waiting time for activity to begin.
3. Avoid unsupervised periods of time.
4. Minimize "lining up" and "staying in line".

5. Give ample warning before making changes in routine, scheduling classes, etc. Avoid sudden changes of program and ask the special education teacher to help explain changes ahead of time.
6. Offer choice of activities on occasions.
7. Include many non-competitive games and activities. Minimize competition. Foster the idea of participation for fun and enjoyment.
8. Praise abilities.
9. Use activities that teach the student to understand the parts of the body and their relationship to space and how to move in space.
10. Arrange for careful supervision of locker and shower rooms. (Many emotionally disturbed students will refuse to remove their clothes and dress for physical education class in what they feel is a public situation. These inhibitions should not be dealt with in the locker room. Alternative arrangements should be made until the situation improves.)

REFERENCES FOR ACTIVITY AND PROGRAM IDEAS:

AAHPERD--1900 Association Drive, Reston, Virginia 22091

Diem: Who Can . . . (1955) - Wilhelm Limpert Publishing House, Frankfort/Main - English Edition/AAHPERD

National Dance Association: Movement Activities for Places and Spaces (1977) - AAHPERD

AAHPERD: Adapted Physical Education Guidelines (June, 1976)

AAHPERD: Choosing and Using Phonograph Records for Physical Education, Recreation, and Related Activities (April, 1977)

AAHPERD: Physical Activities for the Mentally Retarded (1968)

AAHPERD: Physical Education and Recreation for Individuals With Multiple Handicapping Conditions (January, 1978)

AAHPERD: Physical Education, Recreation and Related Programs for Autistic and Emotionally Disturbed Children (March 1976)

AAHPERD: Annotated Bibliography On Perceptual Motor Development (1973)

Frostig: MOVE - GROW - LEARN (Teacher's Guide and Activity Cards) (1969) - Follett Educational Corporation, Chicago, Illinois

Individualized Physical Education Program for the Handicapped Child, Dr. Thomas M. Vodula, Prentice-Hall, Inc., Englewood Cliffs, New Jersey, (1973)

Rhythm, A Guide for Creative Movement, Carla Taylor

D. Visually Impaired -- Children to be served include those whose visual handicaps prevent successful functioning in a regular school program; children whose visual handicaps may result from congenital defects, eye diseases, severe refractive errors, injuries to the eye or poor coordination. They fall into the following basic categories:

1. Functionally Blind -- A child who will be unable to use print as his or her reading medium is considered to be functionally blind. Instruction in Braille and in use of recorded materials will be essential to this child's education.

2. Legally Blind -- A legally blind child is one whose visual acuity is 20/200 or less in the better eye after correction, or who has a limitation in the field of vision that subtends an angle of 20 degrees. He or she falls within the definition of blindness, although he or she may have some useful vision and may even read print.

3. Partially Sighted -- A partially sighted child is one whose visual acuity falls within the range of 20/70 and 20/200 in the better eye after correction, or when the child cannot read 18 point print at any distance, on the basis of a current examination by an eye specialist.

A physical education program for visually impaired students often needs little modification. Some changes may be necessary, however, to accommodate students with eye conditions that will not permit them to participate in the regular program.

Suggestions for Teachers:

1. Be aware of potentially dangerous situations that might cause additional eye damage.
2. Modify the distance required for recognition of objects.
3. Enlarge target object.
4. Use brightly colored objects.
5. Provide maximum lighting.
6. Be aware of possible need to modify activities that require sudden change of direction.

REFERENCES FOR ACTIVITY AND PROGRAM IDEAS:

AAHPERD--1900 Association Drive, Reston, Virginia 22091

AAHPERD: Special Olympics, Instruction Manual (1972)

Buell: Physical Education and Recreation for the Visually Handicapped

Diem: Who Can . . . (1955) - Wilhelm Limpert Publishing House, Frankfort/Main - English Edition/AAHPERD

National Dance Association: Movement Activities for Places and Spaces (1977) - AAHPERD

AAHPERD: Adapted Physical Education Guidelines (June, 1976)

AAHPERD: Choosing and Using Phonograph Records for Physical Education, Recreation, and Related Activities (April, 1977)

AAHPERD: Physical Activities for the Mentally Retarded (1968)

AAHPERD: Physical Education and Recreation for Individuals With Multiple Handicapping Conditions (January, 1978)

AAHPERD: Annotated Bibliography On Perceptual Motor Development (1973)

Individualized Physical Education Program for the Handicapped Child, Dr. Thomas M. Vodula, Prentice-Hall, Inc., Englewood Cliffs, New Jersey, (1973)

Movement Without Sight, Laura Elizabeth Kratz, Professor of Physical Education, Bowling Green State University, Bowling Green, Ohio

Rhythm, A Guide for Creative Movement, Carla Taylor

Frostig: MOVE - GROW - LEARN (Teacher's Guide and Activity Cards) (1969) - Follett Educational Corporation, Chicago, Ill.

E. Specific Learning Disabilities -- "Specific Learning Disability" means a disorder in one or more of the basic psychological processes involved in understanding or in using language, spoken or written, which may manifest itself in an imperfect ability to listen, think, speak, read, write, spell, or do mathematical calculations. The term includes such conditions as perceptual handicaps, brain injury, minimal brain dysfunction, dyslexia, and developmental aphasia. The term does not include children who have learning problems which are primarily the result of visual, hearing or motor handicaps, of mental retardation, of emotional disturbance or of environment, cultural, or economic disadvantage.

The learning disabled student may have difficulties processing verbal instructions, remembering the sequence of instructions, interpreting visual signs and markings, and relating to the activity space. Short attention span, tension, and sometimes inappropriate social behavior result in a need for a structured environment.

Suggestions for Teachers:

1. Give instructions one at a time, speaking slowly and distinctly.
2. Use short, simple sentences and face the student when giving instructions.
3. Eliminate as much extraneous auditory and visual stimuli as possible.
4. Plan with the student to use a manual signal (e.g., finger on ear or nose) to gain attention.
5. Use imagery appropriate for age and activity.
6. Use multisensory cues, such as pointing in the direction you are discussing and having the student do the same.
7. Set limits of acceptable behavior individually with the hyperactive or impulsive student so that the student knows the teacher understands his or her problem but expects compliance with the rules.
8. Provide the time before class to review with the student written materials that are to be used.
9. Use a student's ambidextrous agility as an opportunity to enhance self-esteem.
10. Plan so that the student has many successful experiences, especially at the beginning of the school year.

REFERENCES FOR ACTIVITIES AND PROGRAM IDEAS:

AAHPERD--1900 Association Drive, Reston, Virginia 22091

AAHPERD: Adapted Physical Education Guidelines (June, 1976)

AAHPERD: Choosing and Using Phonograph Records for Physical Education, Recreation and Related Activities (April 1977)

AAHPERD: Physical Activities for the Mentally Retarded (1968)

AAHPERD: Physical Education and Recreation for Individuals With Multiple Handicapping Conditions (January, 1978)

AAHPERD: Annotated Bibliography On Perceptual Motor Development (1973)

Diem: Children Learn Physical Skills, Vol. 1, birth-3 years (1974) - AAHPERD

Diem: Children Learn Physical Skills, Vol. 2, 4-6 years (1974) - AAHPERD

Diem: Who Can . . . (1955) - Wilhelm Limpert Publishing House, Frankfort/Main - English Edition/AAHPERD

National Dance Association: Movement Activities for Places and Spaces (1977) - AAPHERD

Frostig: MOVE - GROW - LEARN (Teacher's Guide and Activity Cards) (1969) - Follett Educational Corporation, Chicago, Ill.

Individualized Physical Education Program for the Handicapped Child, Dr. Thomas M. Vodula, Prentice-Hall, Inc., Englewood Cliffs, New Jersey, (1973)

Rhythm, A Guide for Creative Movement, Carla Taylor

F. Hearing Impaired -- A hearing impaired child is one who exhibits a hearing loss which interferes with his or her acquisition or maintenance of auditory skills necessary for the development of speech and language.

This may include children who are hearing impaired due to congenital or acquired factors. The educational classification and class placement of hearing impaired children shall depend primarily on the child's communication ability which is determined in part by age of onset, severity of loss, type of loss, educational abilities, and presence of other handicaps.

G. Deaf-Blind -- "Deaf-Blind" means concomitant hearing and visual impairments, the combination of which causes such severe communication and other developmental and educational problems that they cannot be accommodated in special education programs solely for deaf or blind children.

Communication and balance are some areas of concern for the deaf and hearing impaired. Very few modifications of activities or equipment will be necessary for this group.

Suggestions for Teachers:

1. Place the student where the teacher's face is visible.
2. Establish eye contact when initiating an activity.
3. Use hand signals along with verbal commands.
4. Use many visual aids and demonstrations.
5. Encourage the student to follow the example of classmates.

6. Supplement calling the name of the deaf student with a tap or hand indication.
7. Be aware that deaf and hard-of-hearing students may have balancing difficulties.
8. If balance is a problem, help the student select game positions that have a minimum of spinning movement or sudden direction changes.
9. Post safety rules for use of facilities and equipment at eye level and in appropriate locations.

REFERENCES FOR ACTIVITY AND PROGRAM IDEAS:

AAHPERD--1900 Association Drive, Reston, Virginia 22091

AAHPERD: Special Olympics, Instruction Manual (1972)

AAHPERD: Adapted Physical Education Guidelines (June, 1976)

AAHPERD: Choosing and Using Phonograph Records for Physical Education, Recreation, and Related Activities (April, 1977)

AAHPERD: Annotated Bibliography On Perceptual Motor Development (1973)

AAHPERD: Physical Activities for the Mentally Retarded (1968)

Buell: Physical Education and Recreation for the Visually Handicapped

Diem: Who Can . . . (1955) - Wilhelm Limpert Publishing House, Frankfort/Main - English Edition/AAHPERD

National Dance Association: Movement Activities for Places and Spaces (1977) - AAHPERD

Individualized Physical Education Program for the Handicapped Child, Dr. Thomas M. Vodula, Prentice-Hall, Inc., Englewood Cliffs, New Jersey, (1973)

Rhythm, A Guide for Creative Movement, Carla Taylor

Water Learning: A New Adventure, Connie Curry Lawrence, Principal; Joseph M. McKinnon, School for the Trainable Mentally Retarded; Layne C. Hackett, Specialist in Movement Exploration

H. Physically Handicapped -- These are children whose body functions or members are so impaired, from any cause, that they cannot be adequately or safely educated in regular classes of the public schools on a full-time basis without the provision of special education services.

Physically handicapped may refer to conditions such as:

1. Muscular or neuromuscular handicaps which significantly limit the ability to move about, sit, or manipulate the materials required for learning.

2. Skeletal deformities or abnormalities which affect ambulation, posture, and body use necessary in school work.

I. Multi-Handicapped -- Multi-handicapped may refer to children who have some physical or sensory handicap and one or more additional handicapping condition(s) which are educationally significant to the extent that they cannot respond to regular instructional techniques provided for students in other education programs for the physically handicapped or mentally handicapped.

J. Other Health Impaired -- These are disabilities which result in reduced efficiency in school work because of temporary or chronic lack of strength, vitality or alertness due to acute health problems. Examples would include heart conditions, tuberculosis, rheumatic fever, nephritis, asthma, sickle cell anemia, hemophilia, leukemia, or diabetes.

Suggestions for Teachers:

1. Obtain periodic medical approval of the student's program and plan accordingly.
2. Obtain new medical recommendations after a student is absent because of illness or surgery.
3. Plan so that every student has an opportunity to participate as much as possible.
4. Be aware that the handicapped student requires more individual and hazard-free space for activity than the non-handicapped student.
5. Provide frequent periods of rest for those with limited endurance.
6. Be aware of the dangers of twisting, bending, falling, and lifting.
7. Teach the orthopedically handicapped to fall correctly from crutches, wheelchairs, or unsupported positions.
8. Substitute sitting or lying positions for standing positions when necessary.
9. Use lighter weight equipment when necessary.
10. When necessary, have students on crutches throw underhand instead of overhand

11. Allow additional stops in games requiring running or movement.
12. Attach the upper edge of a sheet or net to wall or backboard and lower edge to student's locations for retrieval of ball when working with target or basket activities.

REFERENCES FOR ACTIVITY AND PROGRAM IDEAS:

AAHPERD--1900 Association Drive, Reston, Virginia 22091

AAHPERD: Special Olympics, Instruction Manual (1972)

AAHPERD: Adapted Physical Education Guidelines (June, 1976)

AAHPERD: Choosing and Using Phonograph Records for Physical Education, Recreation, and Related Activities (April, 1977)

AAHPERD: Physical Activities for the Mentally Retarded (1968)

AAHPERD: Physical Education and Recreation for Individuals With Multiple Handicapping Conditions (January, 1978)

AAHPERD: Annotated Bibliography On Perceptual Motor Development (1973)

Diem: Children Learn Physical Skills, Vol. 1, birth-3 years (1974)

Diem: Children Learn Physical Skills, Vol. 2, 4-6 years (1974)

National Dance Association: Movement Activities for Places and Spaces (1977) - AAHPERD

Frostig: MOVE - GROW - LEARN (Teacher's Guide and Activity Cards) (1969) - Follett Educational Corporation, Chicago, Ill.

Individualized Physical Education Program for the Handicapped Child, Dr. Thomas M. Vodula, Prentice-Hall, Inc., Englewood Cliffs, New Jersey, (1973)

Rhythm, A Guide for Creative Movement, Carla Taylor

Developmental Games for Physically Handicapped Children, Bryant J. Cralty

V. EDUCATIONAL PRINCIPLES:

Educational principles of effective teaching and learning are applicable to the retarded and should be utilized, for instance, from the known to the unknown and from the simple to the complex. Both conceptual understandings and skills should be considered. Motor development should proceed from gross to fine movement and from trunk movement to movement of the extremities.

A. Coaction -- feel general or specific movement patterns by placing hands on parts of the body of an individual going through desired movement patterns.

B. Tactile -- use touch to relate more effectively to the child what part of the body is to be used. This is an effective means of reinforcing other stimuli.

C. Visual -- use of visual aids in combination with other stimuli. Caution should be exercised in the use of mirrors involving left and right concepts because of the reversed reflection.

D. Abstract -- use of signals, signs, and words which must be received and interpreted prior to reaction by the student.

VI. Assessment of the Handicapped:

Evaluation of performance, achievement, and progress must be part of every physical education program regardless of age, motor ability, fitness state, and/or handicapping condition of the participant.

In recent years, many motor ability, perceptual-motor, or basic performance profiles that contain motor ability or perceptual-motor items have been widely used for screening, diagnosing, and prescriptive purposes. Educators will find interpretations of these tests valuable in understanding students during different developmental stages. With the tests, teachers can measure skills, abilities, and competencies possessed and needed by an individual student. Then he/she can participate successfully, safely, and with personal satisfaction in a variety of activities. Also, the teacher can secure data helpful in writing the physical education individualized education program (IEP) for handicapped children.

Motor ability is that aspect of a child's physical capacity that allows for efficient performance of gross body activities. The basic movements of running, climbing, jumping, swinging, lifting, etc., require specific physical attributes that are common to all, namely, joint flexibility, muscular strength, muscular endurance, cardiovascular-respiratory endurance, balance, and coordination. It is difficult to separate motor ability and physical fitness since they each contain elements of the other.

Perception is the most important factor in a student's understanding of himself/herself and the environment. It enables the interpretation of objects and events and is involved in all learning. It is the means by which an individual organizes and systematizes the environment.

Perceptual-motor training programs provide multi-sensory experiences which are sequentially structured as to task difficulty in order for the performer to gain a progressively higher order of experiences. All physical education is perceptually based. Efficient movement would be impossible without accurate processing of perceptual information.

Pretest and posttest should be designed to evaluate improvement in each of the following areas: gross motor, balance, motor control, eye-hand coordination, fine muscle control, visual skills and auditory skills.

Commonly used tests are referenced to give teachers options for gathering data on the motor ability or perceptual motor functioning of children.

REFERENCES:

Perceptual Motor Test, Paul Smith

Ayers, A. J.: Manual: Ayers Space Test, Los Angles, 1962, Western Psychological Services

Ayers, A. J.: Manual: Southern California Motor Accuracy Test, Los Angeles, 1964, Western Psychological Services

Ayers, A. J.: Manual: Southern California Figure-Ground Visual Perception Test, Los Angeles, 1965, Western Psychological Services

Ayers, A. J.: Manual: Southern California Kinesthesia and Tactile Perception Tests, Los Angeles, 1966, Western Psychological Services

Bayley, N.: Manual for the Bayley Scales of Infant Development, New York, 1969, The Psychological Corporation.

Bender, M. L.: The Bender-Purdue Reflex Test and Training Manual, San Rafael, California, 1976, Academic Therapy Press

Frankenburg, W. K.: Manual: Denver Development Screening Test, University of Colorado Medical Center, 1970, Mead Johnson Laboratories

Frostig, M.: Development Test of Visual Perception, Los Angeles, 1963, Consulting Psychologists' Press

Gibson, H. B.: The Gibson Spiral Maze Test, J. Psychol. 60:523, 1964

Goodenough, F. L.: Draw-A-Man Test, Chicago, 1934, World Book Co.

Minnesota Rate of Manipulation Test, New York, 1969, American Guidance Service, Inc.

Orpet, R. E.: Frostig Movement Skills Test Battery, Los Angeles, 1972, Marianne Frostig Center of Educational Therapy

Oseretsky, N. A.: Metric Scale for Studying the Motor Capacity of Children. In Lassner, R.: Annotated Bibliography of the Oseretsky Test of Motor Proficiency, J. Consult. Psychol. 12:37, 1948

Roach, E. G., and Kephart, N. C.: The Purdue Perceptual-Motor Survey, Columbus, Ohio, 1966, Charles E. Merrill Publishing Co.

Schilling, F., and Kiphard, E. J.: Der Koperkoordinationtest fur Kinder, 1967, Hunnekens, Kiphard, Kessellman

Stott, D. H.: A General Test of Motor Impairment for Children, Dev. Med. Child, Neuro. 8:523, 1966

Testing for Impaired, Disabled, and Handicapped Individuals (AAHPERD) - (December, 1975 - 1st print)

PHYSICAL FITNESS

INTRODUCTION TO PHYSICAL FITNESS

Life-style changes are occurring in the United States with drastic effect on our personal health, as well as national health. John F. Kennedy stated: "The Greeks knew that intelligence and skill can only function at the peak of their capacity when the body is healthy and strong -- that hearty spirits and tough minds usually inhabit sound bodies. In this sense, physical fitness is the basis of all activity in our society and if our bodies grow soft and inactive -- if we fail to encourage physical development and prowess, we will undermine our capacity for thought, for work, and the use of those skills vital to an expanding and complex America."

A survey has shown that 90 percent of all Americans believe that participating in some kind of regular physical activity is important. Many are now realizing the value of being active and feeling fit no matter what their age. However, many people, both young and old, are not as physically fit as they should be. Studies have shown that too few children and teenagers can pass a simple test of physical fitness. Many people do only the least amount of exercise possible. Studies have shown that fitness declines with age. This lack of fitness is the result of our inactive life-style that depends on the car, television, and other machines. You probably do not need a high level of fitness to live in a world that uses many machines, but regular physical fitness activity is necessary if your body is to function properly. That is why it is important to follow a regular physical fitness program.

Authorities warn that those persons in our society who do not exercise on a regular basis are more likely to suffer from coronary heart disease, diabetes, and low back pain. Also, sedentary persons as a group have higher blood pressure and resting pulse rate, more muscular tension and body fat, less strength and flexibility, and are less able to cope with stress.

Physical fitness is only one area of total fitness. Total fitness includes physical, mental, social, and emotional fitness. A totally fit person is physically fit and has social and emotional maturity for his or her age. Each of these areas of total fitness depends on and is related to the others. Total fitness enables one to achieve a healthy life-style.

PHYSICAL FITNESS

What is physical fitness? Physical fitness is the ability of the whole body, including the muscles, skeleton, heart, and all other body parts, to work together efficiently, which means one is able to do the most work with the least amount of effort. This means that if a person is physically fit, good functional health will allow the individual to participate enthusiastically in daily activities. Being fit and active makes both work and recreation more enjoyable. To develop and maintain physical fitness requires a great deal of effort. The results, however, are well worth the effort.

Components of Physical Fitness

Cardiovascular fitness is the ability of the heart and lungs to work efficiently, i.e., the heart pumps more blood with fewer beats, thereby enabling the lungs to process more oxygen for energy production.

Strength refers to the ability of a muscle group to exert force. People with strength have fewer problems with backaches and can carry out their daily task efficiently.

Muscular endurance is the ability to use the muscles, for long periods of time without getting tired. People with good muscular endurance are more likely to have better posture, have fewer back problems, and be better able to resist fatigue.

Flexibility is the ability to use one's joints fully. Flexibility enables a person to have more freedom of movement, adjust their body to various movement challenges, resulting in less chance of injuries.

Body fatness is the percentage of body weight that is fat compared to other body tissue, such as bone and muscle. Some believe that people with a high percentage of fat are more susceptible to illnesses and fatigue.

Agility is the ability to change position of the body quickly, or change direction suddenly, while maintaining control of the whole body.

Balance is the ability to maintain body position while still or moving; especially when one's center of gravity and base of support are altered.

Coordination is the effectiveness and rhythmical efficiency with which one moves his/her body. It involves the harmonious working of muscle groups in performing complex movements.

Power is the capacity of the body to apply maximum muscular contraction at the quickest possible speed. Maximum strength effort is involved in providing an explosive type movement for an "all out" effort.

Speed is the ability to perform successive movements or cover a distance in the shortest period of time.

Reaction time is the amount of time it takes one to get moving once he/she sees the need to move.

PHYSICAL FITNESS TESTING

A testing program is essential to the fitness program. The physical fitness test listed represents the more important and measurable aspects of physical performance capability, for example, cardiovascular endurance, speed, flexibility, agility, power, static strength, and muscular endurance. Testing should uncover low-fitness students, measure the status of the remainder, determine needed areas for improvement, create motivation for the students, and provide material for public relations. Certainly, much of the effectiveness of the physical education program can be measured with respect to how it meets the challenge of fitness. The physical fitness testing helps us to achieve two important goals: (1) to constructively enhance the students present physical fitness status; and (2) to establish within the child an intrinsic oriented purpose to maintain a physically active life-style that promotes physical fitness.

THE AAHPERD YOUTH FITNESS TEST
AND
THE AAHPERD HEALTH RELATED PHYSICAL FITNESS TEST

Background

In 1975, a decision was made by AAHPERD to study the usefulness of the AAHPERD Youth Fitness Test which has been widely used in public schools across America since its development in 1958. The AAHPERD Youth Fitness Test was designed to attempt to measure and provide a basis for improving the fitness of the boys and girls in the United States.

In 1977, recommendations were made to develop a new health related physical fitness test which would serve to complement the existing Youth Fitness Test. The Youth Fitness Test emphasizes the measure of physical performance related primarily to athletic ability (motor ability). One of the problems with the test has been over the term "fitness." Since the name of the test was "Youth Fitness," the implication was that if one performed well on each test item he was fit; conversely -- poor performance, poor fitness. Over the last 10 years, with the advancement of knowledge in our profession, it has become quite clear that one may perform poorly on some of the test items and still possess a high level of fitness. Additionally, research has not supported the use of the 600-yard run-walk as a valid test of cardiorespiratory fitness. Therefore, many professionals felt that the Youth Fitness Test items were not good indicators of fitness and, hence, a new test was needed. Thus, the new Health Related Fitness Test, published by AAHPERD in 1980, is primarily designed to measure specific components associated with functional health.

Explanation of Tests

The Youth Fitness Test and Health Related Fitness Test are explained briefly below. For a more detailed explanation of these tests and how they are to be used, refer to the respective manuals.

AAHPERD YOUTH FITNESS TEST. The Youth Fitness Test (perhaps better named Youth Motor Fitness Test) is a battery of six items designed to measure motor or athletic ability of boys and girls, age 9-18. These tests include:

TEST ITEMS	MEASURES
50-Yard Dash	Speed
Standing Long Jump	Explosive power of leg extensors
600-Yard Run	Aerobic endurance
Pull-Up Flexed Arm Hang for Girls	Arm and shoulder girdle strength
Flexed Leg Sit-Up	Abdominal and hip flexor muscle efficiency
40-Yard Shuttle Run	Speed and ability to change direction

All of these tests are reasonably familiar, require little or no equipment, measure different components of (motor) fitness, and allow for self-testing by the student.

HEALTH RELATED PHYSICAL FITNESS TEST. Test items that were chosen to evaluate health related fitness need to meet three criteria:

1. The test item should measure a range from very low to high levels of functional capacity.
2. Specified physical activity training programs should be able to improve the fitness component.
3. The test item should be a valid measure of the fitness charactistic it attempts to measure.

On the basis of the above criteria, plus the relationship to the health and well-being, the following three areas were selected to be evaluated.

1. Cardiorespiratory Fitness. Since 54% of all Americans die from cardiorespiratory diseases, physical activity can improve it and practical tests can evaluate it.

2. Body Composition (Leanness/Fatness). Since excess body fat is related to numerous diseases, physical activity can improve it, and it can be accurately measured.

3. Musculoskeletal Function of the Abdominal and Low Back-Hamstring Area. Since 80% of all adult Americans suffer from low back pain, exercise can improve it, and it can be measured.

The test items are as follows:

1. Cardiorespiratory Function
   a. 1-mile or 9-minute run for children under 13.
   b. 1½ mile or 12-minute run for children 13 years of age and older.

2. Body Composition (Leanness/Fatness)
   a. Sum of triceps and subscapular skinfold.
   b. Triceps skinfold is measured when one site is selected.

3. Abdominal and Low Back-Hamstring Musculoskeletal Function
   a. Modified, timed sit-ups.
   b. Sit and reach.

Test items 1 and 3 can be measured in a straight-forward manner following the directions in the manual. Evaluation of body composition by taking skinfolds, however, requires special equipment and training to achieve the required reliability and accuracy.

The performance test items related to motor ability are endurance, strength, speed, agility, power, and coordination. While satisfactory performance on each of these items is generally essential to overall athletic skill performance, they are not considered essential to health and therefore are not included in the Health Related Fitness Test explained above. Teachers are encouraged to continue to evaluate student performance in the area of motor ability, but distinguish fitness when functional health is the objective.

For additional information on the Health Related Fitness Test and the AAHPERD Youth Fitness Test, consult the following publications:

AAHPERD. Health Related Physical Fitness Test Manual
AAHPERD. Technical Manual: Health Related Physical Fitness Test
AAHPERD. Youth Fitness Test Manual.

AAHPERD
1900 Association Drive
Reston, Virginia 22091

Use of Test Results

Results from each of these tests can be a significant aid in a physical education program designed to develop motor ability and physical fitness. One way to use these results is to identify strengths and weakness with individual students. Test results can also assist in determining if program objective and goals are being met. Perhaps one of the most important applications of test results is to stimulate student interest and understanding of motor ability and physical fitness. For testing programs to be successful, however, long-term recordkeeping is usually necessary in group and individual formats. This information will prove invaluable in determining whether a school system is effectively attempting to solve two major problems facing society today--low motor ability and physical fitness. Most of the test items in these test batteries can be used throughout a person's life as a practical personal assessment relative to their own individual goals.

AEROBIC CONDITIONING

Aerobic means literally "with oxygen."

Aerobic (cardiovascular) conditioning refers to a variety of exercises that increase the heart and lung activity for a time period sufficiently long enough to produce beneficial changes in the body.

Aerobic conditioning exercise differs from other exercise in several ways. To produce a conditioning effect on the heart and lungs, exercise must be sustained for 15 minutes or more at a time and must be done on a regular basis at least 3 times a week. The exercise should be vigorous enough to increase the heart rate and breathing rate and involve some of the larger muscles of the legs or arms in dynamic movement.

Aerobic exercises that are best for cardiovascular conditioning are:

Brisk walking
Jogging
Swimming
Jumping rope
Rhythmic aerobics*
  (dance aerobics)
Bicycle riding
Racquetball/handball
Cross-country skiing
Single tennis
Basketball

*Rhythmic Aerobics or Aerobic Dance uses a combination of motor skills, jogging, dance steps, and exercises that are vigorous enough in nature to improve and maintain cardiovascular and muscular fitness.

Any exercise program should consist of:

1. Warm-up with a series of slow stretching exercises that prepare the body for vigorous activity.

2. Activity - 15 to 20 minutes of vigorous activity. Speed is not as important as endurance. Begin slowly and gradually build up the pace of your activities, slowly working up to approximately 30 minutes.

3. Cool-Down is a period of gentle exercise to give your heart a chance to gradually slow down to its normal rate after vigorous activity.
   Example: Walking, and stretching exercises or sit-ups.

What Aerobics Does For The Body

1. Increases the efficiency of the LUNGS.
   a. Lungs process more air with less effort.
   b. Conditioned person processes twice as much during exhausting work.

2. Increases the efficiency of the HEART.
   a. Heart grows stronger.
   b. Heart pumps more blood
      (1) Reduces number of strokes necessary.
   c. At maximum, conditioned heart can pump all the blood the body needs at a much lower rate.
   d. Unconditioned heart pumps dangerously fast during maximum exertion in its attempt to deliver enough oxygen.

3. Increases number and size of BLOOD VESSELS.
   a. Saturates the tissue throughout the body with energy-producing oxygen.

4. Increases the total BLOOD VOLUME.
   a. Provides more means for delivering more oxygen.

5. Improves the tone of the MUSCLES and BLOOD VESSELS.
   a. Changes weak and flabby tissue to strong and firm tissue.
   b. Reduces blood pressure in the process.

6. Changes FAT WEIGHT to LEAN WEIGHT.

7. Increase of OXYGEN to all parts--mainly lungs, heart, blood vessels, and body tissues.
   a. Builds a defense against many forms of illness and disease.

8. Able to handle STRESS better.

9. SLEEPS better.

10. Get MORE work done with less fatigue.

11. Better SELF IMAGE.

Other Suggested Activities For Fitness Development

Obstacle Course

The obstacle course is becoming increasingly popular as a tool for fitness development in the elementary school. Obstacle courses can roughly be divided into two types: the outdoor (generally permanent) and the indoor (portable).

The courses can be run against a time standard or can be done just for the exercise values. A course should be designed to exercise all parts of the body through a variety of activities. By including running, vaulting, agility, climbing, hanging, crawling, and other activities, good fitness demands are present when the child moves through the course as rapidly as possible.

Such physical education equipment as mats, parallel bars, horizontal ladder, high jump standards, benches, and vaulting boxes make effective obstacle courses. A great variety of courses can be designed, depending upon the length and the different tasks to be included. Indoors, the space available would be an important factor. Some schools, fortunate enough to have a suitable wooded area, have established permanent courses.

Circuit Training

Circuit training provides a circuit of stations each of which has a designated fitness task. The student moves from station to station, generally in a prescribed order, completing the designated fitness task. The exercise tasks composing the circuit should contribute to the development of all parts of the body. In addition, the activities should contribute to the various components of physical fitness; i.e., strength, power, endurance, agility, flexibility, and others. Thus, circuit training can be a valuable tool in the development of physical fitness.

Instructional Procedures

1. Each station should provide an exercise task which is within the capacity of the children. The type of activity at each station should be one that the child can learn and do without the aid of another child. As the child moves from one station to the next, the exercises which directly follow each other should make demands on different parts of the body. In this way the performance at any one station does not cause local fatigue which could affect the ability to perform the next task.

2. It is important that sufficient instruction in the activities be given so that the children can perform correctly at each station. The children should be taught to count the number of repetitions correctly, if a system of counting is employed.

3. The class can be divided so that some start at each station. From the standpoint of supplying necessary equipment at each station, this method keeps the demands low. For example, if there are thirty children for a circuit of six stations, five children would start at each station. The maximum equipment at each station in this case would be that necessary for five children.

4. A tape recorder can be used effectively to give direction for the circuit. Music, whistle signals and even verbal directions can be prerecorded to give directions. The tape provides a rigid time control and gives a measure of consistency to the circuit. The tape also frees the teacher for supervisory duties.

CONTINUITY EXERCISES

Continuity drills originated in Europe. Continuity exercises done snappily and with vigor are enjoyable experiences for youngsters.

The children are in an extended squad exercise formation or are scattered. Each has a jumping rope. The children alternate between rope jumping and exercises. A specified time period governs the length of the rope jumping, which should be done in fast time (single jumps). At the signal to stop the rope jumping, the children drop the ropes and immediately take the position for the selected exercise. The exercises all demand a down body position and are in a two-count cadence.

When the children are positioned for the exercise, the leader says, "Ready!" All children do one repetition of the exercise, counting aloud the two-count cadence with, "One, two." For each repetition, the children wait until the leader initiates the repetition with a "Ready," and each child replies with the action and the cadence count, "One, two." Example of a portion of the sequence of rope jumping and selected exercises:

1st Signal:	Children begin rope jumping.
2nd Signal:	Children drop ropes and take push-up position. On each command or "Ready," one push-up is done to a two-count cadence.
3rd Signal:	Children resume rope jumping.
4th Signal:	Children drop ropes and go into a supine position with arms overhead along the floor, preparatory to doing the rowing exercise. The command "Ready," is given and each child performs the exercise to the two-count cadence.

Physical fitness is not achieved from the activity or sport portion of a program. You must get fit to play a sport, not play a sport to get fit! Therefore a portion of every class period should be spent on some form of fitness activity.

Exercises which will develop and maintain the components of physical fitness in physical education classes must be carefully selected and applied. In addition to actual participation in appropriate vigorous exercise, students must be provided learning experiences covering related knowledge and understanding so they will know what they are doing and why it is valuable for them.

A positive learning situation is another important element in this experience. This aids in the development of positive attitudes which will influence them at the present time, and as they grow into adulthood. Our society, as well as the individuals who make up that society, suffer a great loss when they do not understand the value of exercise, and are not motivated sufficiently to incorporate physical fitness into their daily lives.

For further information on Physical Fitness and Aerobics consult:

Fitness For Life, Charles B. Corbin and Ruth Lindsey, Scott, Foresman and Company, Glenville, Illinois (1979)

The Aerobic Way, Kenneth H. Cooper, M.D.,M.P.H., M. Evans and Company, Inc., New York, New York, 10017

Health Fitness - Guide to a Lifestyle, David E. Cundiff, Paul Brynteson, Kendall/Hunt Publishing Co., Dubuque, Iowa 52001 (1979)

****

ELEMENTARY ACTIVITIES

ELEMENTARY PHYSICAL EDUCATION

A major objective of the physical education program is the development of basic motor skills involving both locomotor and nonlocomotor movements, as well as the manipulative skills of handling balls, bats, and other pieces of small equipment.

Pupils can develop motor skills through the use of activities that are "full and meaningful" to them. A wide variety of games, drills, relays, rhythmic, and problem-solving activities may be utilized by the teacher to offer pupils a wide range of experiences through which an understanding of the capabilities of the body in motion can be conceptulized by the pupils.

In the course of a normal learning progression, we would not introduce algebra before basic math, nor would we start beginning readers in an advanced reading book. The same type of sequential progression is necessary for the development of motor skills. We should not expect a child to be able to play a game involving throwing or kicking skills unless he/she has had the opportunity to learn those skills.

There are many instances in which skills can be developed through the use of games, or game-type activities. However, we must never assume that pupils know, and can perform successfully, the skills needed for a newly introduced game. The very simple game of kickball involves a variety of skills--kicking, catching, throwing, changing directions and dodging while running, and teamwork. Therefore, if the child has not had the opportunity to learn and practice the needed skills, the chances of performing successfully are handicapped.

The activities and skills listed within this book are intended to focus upon the basic motor skills that most children are able to attain through participation in a well rounded physical education program. Skills have been progressed from simple to complex, corresponding with the normal readiness level of most children.

A well-planned program of activities at the elementary level will give pupils the foundation upon which to build the more complex-type skills which can be used throughout life.

MOVEMENT AND RHYTHM

INTRODUCTION TO MOVEMENT

Movement exploration is a discovery approach to the teaching of body movements. It is a way in which children can create and discover the many ways in which their bodies are able to move. The emphasis on movement exploration, therefore, is on what is happening to the children, rather than on how well they perform.

No two children are exactly alike. They differ in looks, in response to stimuli, and even in their laughter. Despite these important individual differences, they are all children; they grow, talk, react, and progress through marked stages of development. All children follow a general basic growth pattern, but at their own individual rate. Children of any given age will display varying levels of maturity and various stages of growth.

It is highly important that each child have the opportunity for self-expression. Movement exploration is concerned with self-expression. The self is the focal point and remains as such throughout the process of exploring. It is what the child thinks, feels, sees, and expresses, in terms of self, and in an individual way. The child deals with both feelings and concepts which must be "said" through body movements, in forms of expression which are that child's very own.

FACTORS OF MOVEMENT

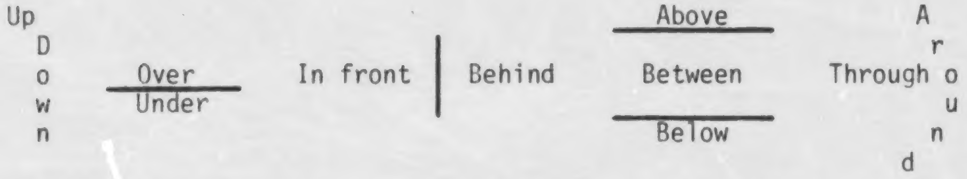
Before one attempts to use movement exploration as part of the physical education program, it is important that the factors of movement are understood.

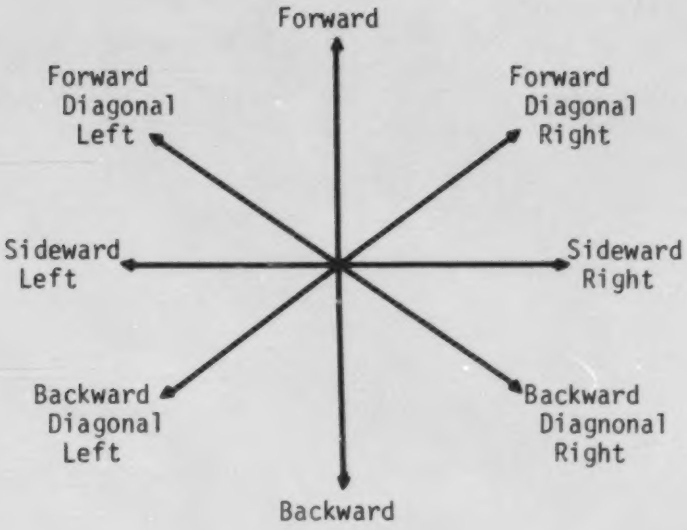
A. SPACE. Movement takes place in space, which in itself may be quite varied. The amount of space available demands many adjustments in the performance of specific skills. There are two kinds of space:

1. Personal Space. Personal space is the space about or around an individual which can be utilized while the individual is in a fixed location. The skills pertinent to use in personal space are nonlocomotor or axial.

2. General Space. General space is that area into which a person or all people in the room or on the playground can move.

Space and Direction





Movement into space can be in different directions: forward, backward, sideward, diagonally, upward, and any combinations of these. It can be in different levels of space: high, low, or medium. Becoming aware of spatial elements will help a child learn to judge heights from which balls are approaching; opportunities to evade opponents, distances and levels at which to lead passes to receivers; distances to clear objects. These are but a few practical applications.

PROGRESSION ACTIVITIES FOR LEARNING ABOUT SPACE

Some signal should be established for starting and stopping of movements. Such as, one tap on the drum means start. Two taps mean freeze. Hold your freeze for 10 seconds, then relax. A whistle, hand claps, or some other sound may be used.

1. On the signal, move your left hand in as many ways as possible.

2. On the signal, move your left hand as many ways as possible. Add the right hand, add the left foot, add the right foot.

3. On the signal, move as many parts of your body as you can, as many different ways as you can.

4. Do you know how big your personal (self) space is? Can you explore your personal space by stretching to the right, stretching to the left, bending, reaching, extending, etc. Each student explores the individual space for a minute or so.

   Take one step closer to the center of the room and explore your own personal space; again take one step closer to the

61

center of the room and explore your own personal space; take another step toward the center of the room and explore your own personal space, etc., etc., until everyone is in the center as a group and has no more personal space to explore.

5. Move back to your original spot without touching anyone.
6. Point to the wall nearest to you. Can you walk to that wall and back to your personal space without touching anyone?
7. Point to the person nearest you. On the signal, stand as close to that person as you can without touching.
8. On the signal, see how many different ways you can go in general space without touching anyone. Try to fill all the empty space.
9. See how many different ways you can move through general space without touching anyone or anything.
10. On the signal, hold your arms straight out from your side and spin around in your personal space. Everything above your arms is on a high level.
11. On the signal, touch all the space you can, above your shoulders.
12. Low level is from your hip to the floor. On the signal, see how many different ways you can move through general space on a low level.
13. Choose a level in your personal space. On the signal, bend on that level then stretch with the next signal.
14. On the signal, bend on one level, stretch on another level. There are unlimited possibilities of different movements done on different levels.

    Example: wide and narrow, push and pull, straight and round shapes, fast and slow, etc.

B. BODY AWARENESS

Mouth
Ears
Chin
Neck
Shoulders
Arms
Elbows
Legs
Ankles
Toes
Wrists
Hands
Fingers
Chest
Stomach
Back
Hips
Knees
Feet
Heels

ACTIVITIES:

1. The teacher touches the different parts of the body and says, "This is my head; touch your head." Continue, using all body parts.

2. Teacher instructs children to touch body parts on command. Example: "Place both hands on your head." Continue, using all body parts.

3. Have each child identify specific body parts by "Show me your_ _ _? Example: "Show me your shoulders," "Show me your knees."

4. Children touch body parts with other body parts. Example:
   - Nose to knee
   - Chin to chest
   - Ear to shoulder
   - Hands to hips
   - Elbows to knees
   - Toes to nose
   - Wrist to ear
   - Elbow to leg
   - Chin to wrist
   - Wrist to ankle
   - Fingers to shoulders
   - Wrist to back
   - Elbow to stomach
   - Wrist to neck
   - Foot to leg
   - Hands to back
   - Toes to toes
   - Heel to heel

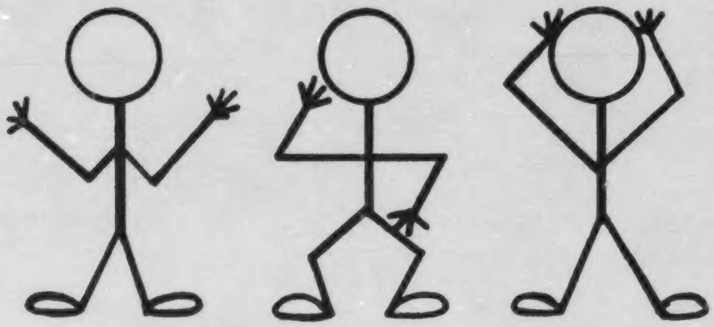
5. The following activity can be done using a hoop on the floor, one sheet of newspaper opened on the floor, or a single jump rope laid in a circle on the floor.

   Have each student place one body part, such as a hand, in the circle or on the newspaper. Build to a sequence of body parts until the whole body is in the circle or on the newspaper.

   Utilize the circle or newspaper for moving around, over, across, in and out, under, in front of, behind, through, forward, backward, sidewards, fast slow, etc. Example: How many different ways can you move across the circle.

6. "Show me how many different ways you can move your (shoulders)" Be sure and use all body parts listed above (chin, head, elbows, etc.).

7. Have each student freeze in a pose that emphasizes a different body part each time they freeze.
Examples of different poses with emphasis on fingers:



C. BODY ACTIONS. This factor actually involves learning what movements or skills the body is capable of.

There are movements that can be done in a fixed location; the body may move as a whole, or various parts may move independently or together. These are the nonlocomotor skills of twisting, turning, stretching, swinging, bending, shaking, bouncing, pushing, pulling, and combinations of these. The body can also move through space, utilizing the locomotor skills of walking, running, jumping, hopping, leaping, and various combinations of these.

BODY ACTIONS

Nonlocomotor Skills		Locomotor Skills	
Twist	Fall	Walk	Run
Turn	Bend	Jump	Hop
Stretch	Lift	Slide	Skip
Swing	Pull	Leap	Gallop
Push			
Various Combinations		Various Combinations	

Children should realize that any part of the body may initiate the movement into space. The weight of the body may be born by different parts of the body with locomotor movements developed from many positions (walking on the hands, hanging by the hands).

The body or parts of the body can receive weight in the form of outside objects or weight of other body parts (receiving the weight of the body as in landing from a jump or fall, catching balls).

The body can transfer the weight of the body itself or that of an outside object, such as in dodging (the body weight must be transferred from one part of the body to another part), in propelling the body in the air (as in many gymnastic events), or in throwing and/or striking objects.

LOCOMOTOR MOVEMENTS

Locomotor movements are those which propel the body through space. Children think of the locomotor movements in terms of "going some place," and "how to get there from here."

There are eight fundamental locomotor movements: walk, run, hop, jump, skip, gallop, slide, and leap.

1. Walking. Walking is basic to many other step patterns. It is a transfer of weight from one foot to the other, or stepping from one foot to the other. One foot is on the floor at all times.

2. Running. Running is a faster movement than the walk and includes more elevation. It is a faster step, pushing a little harder against the floor, suspending the body in the air briefly, and weight transferred while a little elevation is attained. This is running.

3. Hopping. Hopping is on one foot. Weight is put on one foot and the body elevated. Push off the floor and land on the same foot. This is hopping.

4. Jumping. Weight is on two feet. Elevate the body by taking off from the floor and landing on the floor again with both feet simultaneously. This is a jump.

5. Skipping. Skipping is a combination of the walk and hop. The person steps forward on one foot, then hops on the same foot, steps forward on the opposite foot and hops on it. The pattern is always done on alternating feet with the weight shifting on each walk step.

6. Galloping. Galloping is similar to sliding, but the progress of the individual is in a forward direction. One foot leads and the other is brought up rapidly to it.

7. Sliding. Sliding is performed by stepping with one foot then sliding with the other foot. The weight is transferred from

the leading foot to the closing back foot. The same foot will always be the leading foot.

8. Leaping. Leaping is the elevation, or extension, of the run, which is held in the air for a longer period of time, with a transfer of weight from one leg to the other. Actually there is little difference between the run and the leap, except in the range of movement.

NONLOCOMOTOR MOVEMENTS

Nonlocomotor movements are those movements the body is capable of doing while in a fixed position, such as, standing, sitting, kneeling, lying, etc. Children think of nonlocomotor movements as those they use "while staying right here" or "what I do with my body without going anyplace." Nonlocomotor movements are: twisting, turning, stretching, bending, swinging, lifting, pushing, pulling, falling, shaking, bouncing, swaying, etc.

1. Swinging. Swinging consists of pendular, arc-like movement executed by the arm or the leg, or the body as a whole.

2. Bending and Stretching. Bending and stretching or flexing, and contracting (curling). When muscles extend, it is stretching; when muscles shorten, it is contraction.

3. Pushing and Pulling. Pushing and pulling occurs when we impel or shove away from our fixed base. The force exerted against or toward an object makes the pushing and pulling movement different in quality from the bending and stretching.

4. Twisting. Twisting results when the upper part of the body is rotated and the lower part of the body remains stationary. Turning results when the whole body rotates around a given point.

5. Shaking. Shaking is caused by quick, successive tensions of muscles.

6. Bouncing. Bouncing occurs when people make themselves go up and down, or back and forth in quick rhythmical sequence.

D. ELEMENTS AND DIMENSIONS OF MOVEMENT

Direction	Time	Force	Flow	Pathway	Levels
Forward	Fast	Soft &	Bound	Straight	High
Backward	Medium	Hard	Free	Curved	Medium
Sideward	Slow			Zig zag	Low
Diagonal planes	Slow motion	Weak & Strong			
Upward					
Downward		Heavy & Light			

By combining the above elements or dimensions in various combinations, the possiblities of movement are unlimited.

Example:

Walk forward in slow motion, at a low level, high level, etc.

Walk backward with a heavy walk, walk forward with a light walk.

Slide to the right four slides, slide to the left four slides. Change direction on each set of four.

See how high you can slide, see how low you can slide.

What different ways can you move sideward or backwards, etc.

Run forward, stop suddenly in a tensed (bound) position, then relax.

Run in a tensed condition, change direction, and run in a relaxed manner.

Move around the room, letting different parts of your body lead you.

Other suggested activities and combinations:

How high can you jump?

How low can you jump?

Can you jump and turn around?

Jump up and land lightly.

Jump in the air, land lightly, fall, and roll.

Jump forward, jump backwards.

Find four different ways you can:

Shake

Circle

Jump

Fall Use as many moving body parts as possible.

Twist

Stretch

Kick

Set up an obstacle course.

Include something to crawl through (cardboard boxes)

To walk under (a pole or stick)

To squeeze through (two desks or chairs)

To step over (a pole or stick)

To step into (a rope or tape circle)

USE YOUR IMAGINATION!

E. QUALITIES OF MOVEMENT. In the performance of all movement skills, the body must make adjustments to: time (speed of the movement), force (strength of the movement), path (direction of the movement), and flow (smooth or hesitant movement).

Time	Force	Path	Flow
Sudden	Light	Direct	Free
Fast	Heavy	Twisted	Bound
Slow			
Sustained			

1. Time. Time refers to the speed at which a movement takes place. The body or its parts can move fast, slow, or at any

degree in between. The movement can speed up or slow down (accelerate - decelerate). It can be a very sudden or quick movement. The movement could be sustained, or carried on over a length of time.

There are many instances in games and sports when a sudden, explosive movement means the difference between beating an opponent on the take off, in reaching a ball that otherwise would have been just out of reach, or in quickly dodging a player or object in running games. Sustained movement allows a person to continue moving while still in control of the body, yet capable of changing speed if necessary.

2. Force. Force refers to the tension of the muscles of the body and the degree of strength needed for a certain movement. Experiences in moving lightly or heavily will help a child to control the tension of the muscles only to the extent that is needed to fulfill the purpose of a task

   Compare the force needed to push an empty box as opposed to the force needed to push a box full of sand. Compare the amount of force needed to jump up onto a high bench as opposed to the amount of force needed to jump off. One movement may call for a greater amount of force or power, hence a greater tension of the muscles.

3. Path. Path refers to the way in which the body moves through space. The path could be straight/direct, or it could be twisted/flexible. It could also be a combination of direct and twisted. Compare jumping high to rebound a ball, as opposed to doing a forward roll.

4. Flow. Flow refers to the sequence of actions and the transition from one position to another. There can be a smooth, controlled series of movements joined together which give continuity to the pattern. Free flow describes a movement which must continue to a controlled conclusion, while bound flow is movement which can be stopped and balance maintained at any time. For example, a routine on a piece of apparatus, no matter how simple or complex, calls for both free and flow. Each exercise on the equipment must flow together in a continuous pattern; however, each exercise may involve a movement that calls for building momentum to a point where momentum must be checked and a certain position held for a period of time before the movement is completed. Many experiences of work with skills and flow lead to efficient graceful movement.

F. RELATIONSHIPS. In most game, dance and apparatus activities, children do not move alone in space.

Partner

Small group
Large group
Team or side

Objects

Small equipment
Apparatus

Children can move with someone, move in opposition to someone, overcome obstacles, or use implements of some type. In early skill learnings children need to have experiences in which they can adapt skills to performance with, or in opposition to, a partner, then in small groups and with a variety of obstacles and objects.

When working with a partner, one may imitate the other's pattern, or each may do his/her own pattern, but relate it to that of the other. When working in a group, one may move by following a leader, move with four or five other people, move in response or opposition to another group, work with a group in solving a problem or creating a pattern together, work in the group where each does his/her own movement but relates it to every other group member's pattern.

MANIPULATIVE OBJECTS

Manipulating objects is something mankind has always enjoyed. Too many times children are expected to perform certain skills in a game situation or in everyday life experiences, without ever having been taught the necessary movement patterns.

The manipulative activities of striking, throwing, catching, collecting, propelling, carrying and dodging should be used with many different objects and implements.

Glossary of Manipulative Terms

Throwing -- used to send an object away. This can be done with hands, or other body parts and with many objects. Throwing patterns include underhand, overhand, sidearm, and chest pass. Throws can be executed with one or two hands in a variety of styles.

Striking -- used to send an object away. This is often achieved with bats, rackets, or different body parts. Striking with the foot is kicking.

Catching -- gaining possession of an object and grasping or holding when the object caught could be retained if desired. Catching is often associated with gathering in of aerial balls or other objects.

Collecting -- gaining control of objects moving along the ground in order to re-direct them.

Propelling -- keeping an object under control while one travels with it. It implies a repeated contact with an object by the same person. The object can be tapped repeatedly on the ground or in the air. An example would be dribbling a ball with hands, feet, or a hockey stick.

Carrying -- similar to propelling except this usually refers to games where a person runs while holding the object in the hands. An example would be football.

Dodging -- the changing of direction while locomoting; avoiding obstacles in one's path.

Learning Experiences

1. Put out three or four different object and let the student choose which object to play with.
2. Ask students to stay in their own personal space and see how many ways they can make the object move. In a few minutes change objects.
3. Remind students about safety and then ask them to use all locomotor movements while manipulating the objects.
4. Remember the teacher is not expecting the student to be "skillful" while performing any of the manipulative skills using objects.
5. All beginning manipulative experiences should proceed with using hands only first. When the skill level desired is reached then add all of the other body parts.
6. Have students move and stop on command while controlling objects.
7. Remind students that all objects are not conducive to all manipulative activities. For example, you can propel, catch, or throw a heavy ball, but it is difficult to strike it. Hoops can be thrown or rolled, but it is difficult for them to bounce like a ball.

List of Objects to be Used:

1. Balls -- all sizes and weights
2. Bean bags
3. Deck tennis rings

4. Pucks
5. Shuttlecocks
6. Frisbees
7. Hoops -- all sizes
8. Wands

List of Implements to be Used on Objects:

1. Racquets and paddles
2. Bats
3. Sticks
4. Scoops
5. Gloves

Challenges and Problems Involving Handling Objects:

1. Can you roll a ball at the wall and have it come back at a different angle?

2. Can you bounce the ball using different parts of your body?

3. How many different ways can you jump over a rope?

4. Who can make the ball bounce so that it never touches the floor?

5. While standing, can you throw a ball ahead of you, then run and catch it?

6. Can you throw a ball at the wall and catch it before it touches the ground?

7. How many times can you make a ball thrown at the wall, bounce before it crosses a given line on the floor?

8. What can you and a partner do together with two balls in your own space? Can you find two more different things to do?

9. How high can you throw a beanbag and catch it?

10. Can two or three players throw and catch a beanbag while running in the same direction?

11. Can you sit on the floor and make patterns in the air without letting the hoops touch the floor?

12. Can you throw a ball or beanbag through a suspended hoop? (Partner can hold hoop.) A rotating hoop?

13. Can your feet make a rolling ball turn corners?

14. How many different ways can you find to make a ball change direction, using only your feet?

15. Can you dribble the ball with your feet to a partner, circle around him/her, and dribble back to your own space?

16. Can you toss a ball in the air and bat it with your hand or fist?

17. How many times can you bat (paddle or racket) a ball against the wall, allowing one bounce before returning it?

18. Let's see if you can work in groups of four, use four hoops, and make a pattern on the floor using jumps and hops.

****

RHYTHMS

Introducing New Dances

The ability level of the group and degree of difficulty of the dance step concerned will influence the manner in which the instruction proceeds. Several approaches may be necessary to assure that everyone has acquired sufficient skill in the step.

Analysis of the Step

1. Listen to the music.
2. Clap hands or tap feet to the rhythm. Emphasize the accents with a heavier clap or tap.
3. Demonstrate the step.

Select the Formation

Select the formation most suitable for teaching.

1. Scattered Around the Room. This is the simplest of arrangements. Children can concentrate on their own movements without the worry of coordinating with a partner or a group.
2. Line or Lines. A series of lines can be formed. Children can move in this formation.
3. Single Circle. No partners.
4. Double Circle. With a partner.

Position of the Dancers

In general, one practices first individually and later with a partner.

1. Open. Partners stand side by side with inside hands joined. Girl is usually on the boys right.
2. Skating or Promenade. Partners stand side by side facing same direction, girl on boy's right. Hands are held, right in right and left in left, with the right arms above left.
3. Varsouvienne. Partners stand side by side facing forward. Boy stands slightly behind and to the left of the girl. Boy holds girl's right hand in his right, her left hand in his left just above shoulder level.

4. *Two-Hand*. Partners stand face to face, and join both hands. May be used in place of closed position or shoulder-waist position.

5. *Shoulder-Waist.* Partners stand face to face; boy puts both hands on girl's sides. Girl puts both hands on boy's shoulders.

6. *Closed (Social Dance Position)*. Partners stand face to face; boy has right arm around the girl placing his hand just below her right shoulder blade; girl puts left hand on boy's right shoulder. The girl's right hand rests lightly in the boy's left palm which is held just below shoulder level.

Position Terms

1. *Inside foot or hand*. Foot or hand nearest the partner when side by side.

2. *Outside foot or hand*. Foot or hand farthest from partner when side by side.

3. *Home*. The original or base position in a set or circle.

4. *Corner*. Boy's corner is the girl on his left, lady's corner is boy on her right.

Methods of Presentation

The sequence of presentation can be repeated as often as indicated as the dancers move from individual instruction to working with a partner.

1. Use a walk-through, talk-through approach without music. Let the dancers move slowly as the instructor puts them through the step.

2. Increase the practice speed, still without music.

3. Practice with the music. The tempo can be slowed so it approximates the practice speed.

4. Apply the step to a simple sequence.

The relation of cues to the accompaniment is important. Cues means verbal directions, given as the step is done. The tempo of the cues should be increased to approximate the tempo of the music. It is confusing to children to practice a dance with cues given at one speed and find they need to adjust the speed of their dancing to a different tempo when the music is introduced. Music should be a slow and comfortable learning tempo, which can be increased gradually.

Arranging for Partners

Some teachers believe in having the boys choose girl partners, but this should be used with caution if it will cause embarrassment or distress to those chosen last. Other methods can be used which will avoid the problem of children being looked over and overlooked.

Some suggestions:

1. Down the center by twos. The boys are on the right side of the room and girls on the left, both facing the same direction toward one end of the room, turn toward each other, march down the center by twos, and into a circle formation.

2. Boys join hands in a circle formation and each girl steps behind a boy.

3. Boys stand in a circle facing counterclockwise while the girls form a circle around, facing clockwise. Both circles move in the direction they are facing and stop on signal. The boy takes the girl nearest him as his partner.

4. For square dances, take the first four couples from any of the previous formations to form a set. Continue until all sets are formed.

5. Squad exchange. Two squads can be assigned to establish partners. The boys in one squad are paired off with the girls in the other. The squad leaders can supervise this chore.

6. Drawing partners. The names of all girls can be put into a box and the boys draw names from the box to determine partners.

7. Girls choice. Occasionally allow the girls to select partners.

Partners should be changed with regularity. Changing can be done formally, having the boys move forward one or more places in a circle formation to take a new partner.

Both boys and girls should accept partners with grace and courtesy. If the class is unbalanced and several members of one sex are left over after partners are chosen, find some way to include them in the activity by frequently exchanging partners.

Some Suggested Dances:

FARMER IN THE DELL (English)
Victor 21618, 45-5066, or 41-6152
Folkraft 1182
Bowmar Singing Games, Album II

Formation: Single circle facing center with hands joined. One child, the "farmer," is in the center of the circle.

Verses:

1. The farmer in the dell
   The farmer in the dell
   Heigh-ho! the Dairy-o!
   The farmer in the dell.
2. The farmer takes a wife.
3. The wife takes a child.
4. The child takes a nurse.
5. The nurse takes a dog.
6. The dog takes a cat.
7. The cat takes a rat.
8. The rat takes the cheese.
9. The cheese stands alone.

Description:

Verse 1. Circle players, with hands joined, move to the right around the circle during the singing. The farmer looks about for a wife.

Verse 2. The farmer chooses a wife, by taking another player into the circle.

Verse 3. The wife chooses a child.

The choosing continues until the rat chooses the cheese. This last player chosen stays in the circle on the last verse while the others leave and join the circle.

The cheese becomes the farmer for a repetition of the game.

MULBERRY BUSH (English)
Victor 20806 or 45-5065
Folkraft 1183
Columbia 90037-V

Formation: Single circle facing center with hands joined.

Chorus:

Here we go round the mulberry bush,
The mulberry bush, the mulberry bush,
Here we go round the mulberry bush,
So early in the morning.

Verses:

1. This is the way we wash our clothes,
   Wash our clothes, wash our clothes,
   This is the way we wash our clothes,
   So early Monday morning.
2. This is the way we iron our clothes,
   (Tuesday morning).
3. This is the way we mend our clothes,
   (Wednesday morning).
4. This is the way we sweep our floor,
   (Thursday morning).

5. This is the way we scrub our floor,
(Friday morning).
6. This is the way we make a cake,
(Saturday morning).
7. This is the way we go to church,
(Sunday morning).

Description:

When singing the chorus, players circle by skipping. During the verses, they stand still and dramatize the action mentioned in the verse. The chorus is repeated after each verse.

LOOBY LOO (English)
Victor 20214 or 41-6153
Folkraft 1102 or 1184
Columbia 10008D
Bowmar Singing Games, Album 1, No. 1514

Formation: Single circle, all facing center, with hands joined.

Chorus: A chorus is repeated before each verse. During the chorus all children skip around the circle to the left.

Here we dance looby loo
Here we dance looby light
Here we dance looby loo
All on a Saturday night.

Verses:

1. I put my right hand in
I put my right hand out
I give my right hand a shake, shake, shake,
And turn myself about.
2. I put my left hand in, et cetera.
3. I put my right foot in, et cetera.
4. I put my left foot in, et cetera.
5. I put my head way in, et cetera.
6. I put my whole self in, et cetera.

Description:

On the verse part of the dance, the children stand still facing the center and follow the directions of the words. On the words "And turn myself about," they make a complete turn in place and get ready to skip around the circle. On the last verse, the child jumps forward and then backwards, shakes vigorously, and then turns about.

THE MUFFIN MAN (English)
Victor 45-5065
Folkraft 1188

Formation: Single circle, all facing center with hands joined. One child, the muffin man, is in the center.

Verses:

1. Oh, do you know the muffin man,
The muffin man, the muffin man?
O, do you know the muffin man,
Who lives in Drury Lane?
2. Oh, yes we know the muffin man, et cetera.
3. Four of us know the muffin man, et cetera.
4. Eight of us know the muffin man, et cetera.

5. Sixteen of us know the muffin man, et cetera.
6. All of us know the muffin man, et cetera.

Description:

Verse 1. The children in the circle stand still and sing, while the muffin man skips around the circle. He/she chooses a partner by skipping in place in front of him/her. On the last line of their verse, "Who lives in Drury Lane," the muffin man and partner go to the center.

Verse 2. The action is the same, except two children skip around in the circle and choose two partners.

Verse 3. The action is repeated with four skipping and four partners chosen.

The verses continue until all the children have been chosen. When all have been chosen, the last verse is sung while the children skip around the room.

DID YOU EVER SEE A LASSIE (Scottish)

Folkraft 1183
Victor 45-5066 or 21618
Pioneer 3012-B
Columbia 10008D

Formation: Single circle, facing center, with hands joined. One child is in the center of the circle.

Song:
Did you ever see a lassie,
(laddie when boy is in center)
A lassie, a lassie,
Did you ever see a lassie
Go this way and that?

Chorus:
Go this way and that way.
Go this way and that way.
Did you ever see a lassie
Go this way and that?

Description:

Players walk in a circle, moving left as they sing the first three lines. As the words "go this way and that" are sung, the circle stops and the player in the middle begins some simple movement, such as bending the body, hopping, etc., which is imitated by the others. Song is repeated with another child in the center.

DANCE OF GREETING (Danish)

Victor 20432, 45-6183 or 41-6183
Folkraft 1187
Pioneer 3014-B

Formation: Single circle, partners side by side facing center.

Description:

Measure 1 -- Clap hands twice and bow to partner.
Measure 2 -- Clap hands twice and bow to neighbor.
Measure 3 -- Stamp right, stamp left.
Measure 4 -- Each player turns around in four running steps.
Measure 5-8 -- Repeat action of measures 1-4.
Measure 9-12 -- All join hands and run to the left for four measures (16 counts).
Measure 13-16 -- Run to the right for four measures (16 counts).

HICKORY DICKORY DOCK (American) Victor 22760

Formation: Children are in a double circle, partners facing.

Verse:

Hickory Dickory Dock, tick tock,
The mouse ran up the clock, tick tock.
The clock struck one, the mouse ran down.
Hickory, Dickory, Dock, tick tock.

Description:

Line 1 -- Stretch arms overhead and bend the body from side to side like a pendulum; finish with two stamps on "tick, tock."
Line 2 -- Repeat action of line 1.
Line 3 -- Clap hands on "one." Join hands with partner and run to the right in a little circle.
Line 4 -- Repeat the pendulum swing with the two stamps.

LONDON BRIDGE (English) Victor 20806

Formation:

Single circle moving either clockwise or counterclockwise. Two children are chosen to form the bridge. They face and join hands, holding them high in the air to represent a bridge.

Verses:

1. London Bridge is falling down,
Falling down, falling down.
London Bridge is falling down,
My fair lady.
2. Build it up with iron bars, et cetera.
3. Iron bars will rust away, et cetera.
4. Build it up with gold and silver, et cetera.
5. Gold and silver I have not, et cetera.
6. Build it up with pins and needles, et cetera.
7. Pins and needles rust and bend, et cetera.
8. Build it up with penny loaves, et cetera.
9. Penny loaves will tumble down, et cetera.
10. Here's a prisoner I have got, et cetera.
11. What's the prisoner done to you? et cetera.
12. Stole my watch and bracelet, too, et cetera.
13. What'll you take to set him free? et cetera.
15. One hundred pounds will set him free, et cetera.
16. Then off to prison he (or she) must go, et cetera.

Description:

All children pass under the bridge in a single line. When the words "my fair lady" are sung, the bridge falls and the child caught is a prisoner. He or she must choose either gold or silver and must stand behind the side of the bridge that represents the choice. No one must know which side is gold and which silver until after he or she has made the choice as a prisoner. When all have been caught, the game ends with a tug-of-war.

80

HOW D'YE DO MY PARTNER (Swedish)

Folkraft 1190
Victor 21685
Pioneer 3012

Formation: Double circle, partners facing, boys on the inside.

Song:

How d'ye do my partner,
How d'ye do today?
Will you dance in a circle?
I will show you the way.

Chorus:

Tra, la, la, la, la,
Tra, la, la, la, la,
Tra, la, la, la, la,
Tra, la, la, la, la,

Description:

Measures 1-2 -- Boys bow to their partners.
Measures 3-4 -- Girls curtsy.
Measures 5-6 -- Boys offer right hand to girl, who takes it with her right hand. Both turn to face counterclockwise.
Measures 7-8 -- Couples join left hands and are then in a skaters' position. They get ready to skip when the music changes.
Measures 9-16 --Partners skip counterclockwise in the circle, slowing down on measure 15. On measure 16, the girls stop and the boys move ahead to secure new partners.

SHOEMAKER'S DANCE (English)

Victor 20450 or 45-6171
Folkraft 1187
Columbia A-3038

Formation: Double circle, partners facing, boys on the inside.

Verse:

See the cobbler wind his thread,
Snip, snap, tap, tap, tap.
That's the way he earns his bread,
Snip, snap, tap, tap, tap.

Chorus:

So the cobbler blithe and gay
Works from morn to close of day
At his shoes he pegs away,
Whistling cheerily his lay.

Description:

Measures 1-2 -- Clenched fists are held in front about chest high. Roll one fist over the other three times. Reverse and roll the other fist over three times.
Measure 3 -- Fingers of the right hand form a scissors and make two cuts.
Measure 4 -- Double up fists and hammer one on top of the other three times.
Measures 5-8 -- Same action.
Measures 9-16 --On the chorus, partners join inside hands, outside hands on hips. All skip in a counterclockwise direction around the circle.

CHIMES OF DUNKIRK (French)

Victor 45-6176 or 17327
Folkraft 1188
Columbia A-3016

Formation: Single circle with boys and girls alternating. Partners face each other. Hands on hips.

Description:

Measures 1-2 -- All stamp lightly left, right, left.
Measures 3-4 -- Clap hands overhead, swaying back and forth.
Measures 5-8 -- Join hands with partner and make one complete turn in place clockwise.
Measures 9-16-- All join hands in a single circle, facing the center, and slide to the left (16 slides).

JOLLY IS THE MILLER (English)

Victor 45-5067 or 20214
Folkraft 1192
American Play Party 1185

Formation: Partners form double circle and face counterclockwise. The boys are in the inside circle, with girls at their right in the outer circle. One child, representing the Miller, stands in the center.

Song:

Jolly is the Miller who lives by the mill;
The wheel goes round with a right good will.
One hand on the hopper and the other on the sack;
The right steps forward and the left steps back.

Description:

The children march counterclockwise, with inside hands joined. During the second line when the "wheel goes round," the children make their outside arms go in a circle to form a wheel. Children change partners at the words "right steps forward and the left steps back." The miller then has a chance to get a partner. The child left without a partner becomes the miller.

RIG-A-JIG-JIG (American)

Folkraft 1199
Ruth Evans, Childhood Rhythms, Series VI

Formation: Single circle, all facing center, boys and girls alternating. One child is in the center.

Verse:

As I was walking down the street,
Heigh-ho, heigh-ho, heigh-ho, heigh-ho,
A pretty girl I chanced to meet,
Heigh-ho, heigh-ho, heigh-ho,

Chorus:

Rig-a-jig-jig, and away we go,
Away we go, away we go,
Rig-a-jig-jig, and away we go,
Heigh-ho, heigh-ho, heigh-ho

Description:

While all the children sing, the center child walks around the inside of the circle until the words "A pretty girl" (or substitute "A handsome man") and then stands in front of a partner. (Girls choose boys and boys choose girls.) The center child then bows to the partner on the last line of the verse. He/she takes partner's hand in skaters position, and during the chorus they skip around the inside of the circle while the circle players clap hands in time. The dance is repeated, with the partners separating and choosing new partners until all have been chosen.

A HUNTING WE WILL GO (English) Folkraft 1191
Victor 45-5064 and 22759

Formation: Two parallel lines facing each other with girls on one side and boys on the other.

Verse;

Oh, a hunting we will go,
A hunting we will go,
We'll catch a fox and put him in a box
And then we'll let him go!

Chorus:

Tra, la, la, la, la, la, la, et cetera.

Description:

Lines 1 and 2 -- Head couple, with hands joined, slides between the two lines to the foot of the set (8 counts).

Lines 3 and 4 -- Head couple slides to original position (8 counts).

Chorus -- Couples join hands and skip around to the left. When the head couple reaches the foot of the line it forms an arch under which the other couples skip. The second couple becomes the new head couple, and the dance is repeated until each couple has been at the head.

ACH JA (German) Ruth Evans, Childhood Rhythms, Series VII.

Formation: Double circle, partners facing counterclockwise, boys on the inside.

Verse:

When my father and my mother take the children to the fair,
Ach Ja! Ach Ja!
Oh, they haven't any money, but it's little that they care,
Ach Ja! Ach Ja!

Chorus:

Tra la la, tra la la, tra la la la la la la
Tra la la, tra la la, tra la la la la la la
Ach Ja! Ach Ja!

Description:

Partners walk eight steps in line of direction. On Ach Ja! partners drop hands and bow to each other. Each boy then bows to the girl on his left, who returns his bow on the second Ach Ja! Lines 1 and 2 are repeated. On the chorus, partners face each other, join hands, and take four slides in line of direction (counterclockwise). Four slides are taken clockwise. Partners bow to each other. Boy bows to girl on his left, who returns the bow. To start the next dance, the boy moves quickly toward this girl, who is his next partner.

PAW PAW PATCH (American)

Victor 45-5066
Folkraft 1181
Honor Your Partner 103

Formation: Children are in a longways set of five or six couples; boys are in one line and the girls are in another on the boys' right, all facing forward.

Verses:

1. Where, oh where is sweet little Nellie,
   Where, oh where is sweet little Nellie,
   Where, oh where is sweet little Nellie,
   Way down yonder in the paw paw patch.
2. Come on, boys, let's go find her, et. cetera.
3. Pickin' up paw paw, putting' in your basket, et cetera.

Description:

Verse 1 -- Girl at the head of her line turns to her right and skips around the entire group and back to place. All others remain in place, clap, and sing.

Verse 2 -- The first girl turns to her right again and follows the same path as in verse 1. This time she is followed by the entire line of boys, who beckon to each other.

Verse 3 -- Partners join inside hands and skip around in a circle to the right, following the head couple. When the head couple is at the foot of the line, they make an arch under which the other couples skip back to original formation, with a new head couple. The entire dance is repeated until each couple has had a chance to be the head couple.

JUMP JIM JOE (American)

Folkraft 1180
Bowman, Album 3

Formation: Double circle, partners facing. Boys are on the inside, hands joined with partners.

Verse:

Jump, jump, and jump, Jim Joe,
Take a little twirl and away we go,
Slide, slide, and stamp just so -- and
Take another partner and jump, Jim Joe.

Description:

Line 1 -- Two slow and then three fast jumps in place.

Line 2 -- Partners run around each other clockwise in a small circle in place and return to position.

Line 3 -- With hands on hips, each person then takes 2 slides to the left, followed by 3 stamps. Each person then has a new partner.

Line 4 -- Join hands with the new partner and run around each other back to place, finishing the turn with three light jumps on the words, "jump, Jim Joe."

GUSTAF'S SKOAL (Swedish)

Victor 20988 and 45-6170
Folkraft 1175
Columbia A-3046

Formation: Children form squares, or "sets", with four couples facing the center of the hollow square that they form, girl on right. Couple with back to music is known as the head couple The other head couple is the couple facing them. The other couples are side couples. The dance is in two parts. Part I is a slow and stately. Part II is light.

Part I:

Measures 1 and 2 -- Head couples holding inside hands walk forward three steps and bow to the opposite couple.

Measures 3 and 4 -- Head couples take three steps backward to place and bow to each other.

Measures 5-8 -- Side couples perform the same movements, while head couples hold places.

Repeat entire figure.

Part II:

Measures 9-12 -- Side couples raise joined hands, forming an arch. Head couples skip to the center, where they meet opposite partners. Each takes the hand of the dancer facing him/her and skips under the nearest arch. After going under the arch, they drop hands and head back to home spot to original partner.

Measures 13-16-- Head couples, still skipping, join hands with partner and skip together in own small circle.

Measures 9-16 -- Repeat figure, with head couples forming arch and side couples performing the actions.

CSEBOGAR (Hungarian) Victor 45-6182 and 20992
Folkraft 1195

Formation: Partners in single circle, facing the center, all join hands

Description:

1. Take eight slide steps to the left.
2. Take eight slide steps to the right.
3. Take four walking steps to the center, raising hands high. Take four walking steps backward to place in circle, lowering hands.
4. Face partner and place right hand on his/her waist. Raise left arm, pull away from partner, and skip around him/her. This is a Hungarian turn.
5. Face partner, join hands with arms held at shoulder height. Slide four steps slowly toward the center of the circle, bending toward the center as sliding.
6. Slide four steps outward.
7. Repeat going toward center with two slides in and two slides out.
8. Repeat Hungarian turn.

CHILDREN'S POLKA (KINDERPOLKA) (German) Victor 45-6179 and 2042
Folkraft 1187

Formation: Single circle, partners facing. Hands are joined and extended sideways.

Description:

1. Take two slides toward center. Finish with three light stamps.
2. Take two slides away from center. Finish with three light stamps.
3. Repeat 1 and 2.
4. Slap own knees once, clap own hands once, and clap partner's three times.

5. Repeat 4.
6. Hop, placing right heel forward, place right elbow in left hand, and shake finger three times.
7. Repeat 6 but with left foot and hand.
8. Turn in place with four running steps and stamp lightly three times.

BLEKING (Swedish) Folkraft 1188
Victor 45-6169 and 20989

Formation: Single circle with partners facing. Boys face counterclockwise; girls face clockwise. Partners extend their arms forward at shoulder height and join hands.

Description:

1. Hop on left foot, extend the right heel forward, keeping the right leg straight. As this movement takes place, thrust the right arm forward and pull the left arm back (count one). Continue for seven more counts, changing the lead foot on each count.
2. Partners facing, arms extended sideways and hands joined. Boy begins with his right foot, girl with her left foot. Partners begin to turn in place by taking seven step-hops in a clockwise direction and end with a stamp on the last count. As the children turn in place, their arms move in a windmill action up and down with each step-hop.
3. Repeat 1 and 2.

BINGO (American) Folkraft 1189
Victor 45-6172 and 41-6172

Formation: Double circle, partners side by side, facing counterclockwise, inside hands joined, boy on the inside.

Description:

Part I -- Partners walk counterclockwise around the circle, singing.
A big brown dog sat on the back porch and Bingo was his name.
A big brown dog sat on the back porch and Bingo was his name.

Part II-- All join hands to form a single circle, girls on partner's right. They sing (spelling out) as follows with these actions.

Song	Action
B-I-N-G-O	All take four steps into the center.
B-I-N-G-O	All take four steps backward.
B-I-N-G-O	All take four steps forward again.
And Bingo was his name.	Take four steps backward, drop hands, and face partner.

Part III-- Shake right hands with partner, calling out B on the first heavy note. All walk forward, passing partners, to meet oncoming persons with a left handshake, calling out I on the next chord. Continue to the third person with a right handshake, sounding out the N. Pass on to the fourth person, giving a left handshake and a G. Instead of a handshake to the fifth person, face each other, raise arms high above the head, shake all over, and sound out a long, drawn-out O. The fifth person is the new partner and the dance is repeated.

GLOW WORM MIXER (American)

Folkraft E1158
Imperial 1044
Windsor 4613

Formation: Double circle by partners, all facing counterclockwise. Partners have inside hands joined and boys are on the left.

Description:

Measures 1-2 -- Walk forward 4 steps.
Measures 3-4 -- Face partner and back away 4 steps. Steps should be short.
Measures 5-6 -- Walk forward 4 steps to next partner.
Measures 7-8 -- Hook elbows and swing. At the end of the turn, release elbows immediately, join inside hands, and get ready to repeat the dance.

NORWEIGIAN MOUNTAIN MARCH

Folkraft 1177
Victor 45-6173 and 20151

Formation: Sets of threes, one boy and two girls or one girl and two boys. The boy stands in front of the two girls behind him, forming a triangle. The girls join inside hands and the boy reaches back to take the girls' outside hands.

Description:

	Call	Action
Measures 1-8	Waltz run.	Start on the right foot and take eight running waltz steps (24 steps). All should accent the first step of each measure, and the leader should occasionally glance over his right and left shoulders at his partners.
Measures 9-10 --	Boy under.	Boy moves backward with six running steps under the arch formed by the girls' raised arms.
Measures 11-12--	Left girl under.	Girl on the boy's left takes six steps to turn under the boy's right arm.
Measures 13-14--		Repeat with right girl under.
Measures 15-16 --	Boy turns.	Boy turns under his own right arm to original position.

Repeat dance

TANTOLI (Swedish)

Victor 45-6183

Formation: Double circle, facing counterclockwise, boys on the inside. Boy puts his right arm around the girl's waist, and the girl's left hand is on the boy's right shoulder. Outside hands are on hips. A simplified position has partners join inside hands.

Description:

Part I

	Directions	Action
Measures 1-2 --	Heel and toe. Step, close, step.	Tilt body backward and place left heel (right for girls) backward on the floor. Do a two-step (step, close, step).

Measures 3-4 -- Heel and toe.
Step, close, step
Measures 5-8 -- Repeat measures 1-4
Part II
Measures 9-12 -- Step-hop With inside hands joined, partners take eight step-hops forward, swinging arms back and forth. The boys turn to the inside (left), making a small circle with eight step-hops to the girls behind them for a new partner. The girls turn to the outside (right) and step-hop one turn in place, awaiting new partners.

OH SUSANNA (American) Folkraft 1186
Victor 45-6178 and 20638
Decca 18222
Imperial 1080 and 1146
Formation: Couples in a single circle, facing the center, with the boy on the left of the girl; all hands are joined.
Description:
Measures 1-4 -- All take eight slides to the left.
Measures 5-8 -- All take eight slides to the right.
Measures 9-12 -- Four skips to the center and four skips back.
Measures 13-16 -- Partners face, touch right hands, walk past each other right shoulder to right shoulder and give the next. Continue grand right and left until the music changes. Take the next person for a new partner.

HORAH (Israeli) Folkraft 1110
Folk Dancers MH 1052
Formation: Single circle and hands joined, all facing center.
Description: The entire pattern takes only three measures and is repeated over and over again.
Measure 1 -- Step sideward on left foot, moving directly left.
Step behind left with right foot (grapevine step).
Measure 2 -- Step sideward again on left foot.
Hop on left foot and swing right across in front.
Measure 3 -- Step sideward on right foot.
Hop on right foot and swing left across.

VIRGINIA REEL (American) Folkraft 1141 and 1249
Victor 41-6180 and 45-6180
Columbia A-3079
Formation: Six couples in a set of two lines, facing each other, boys in one line and girls in the other.
Description:
Measures 1-4 -- Take three steps forward, curtsy or bow. Take three steps back and close.
Measures 5-8 -- Move forward to partner, join right hands, turn once in place, and return to position. Use forearm grasp.
Measures 9-12-- Repeat the action with the left hands joined.

Measures 13-16 -- Partners join both hands and turn once in clockwise direction and back to place.

Measures 17-20 -- Partners pass each other right shoulder to right shoulder and then back to back, and move backwards to place (do-si-do).

Measures 21-24 -- Same as measures 1-4.

Measures 25-32 -- Head couple with hands joined slides eight slides down to the foot of the set and eight slides back to position.

Measures 33-64 -- The head couple begins the reel with linked right elbows and turns one and a half times. The boy is then facing the next girl, and his partner is facing the next boy. The head couple then each link left with the person facing them and turn once in place. Head couple meets again in the center and turns once with a right elbow swing. The next dancers down the line are turned with a left elbow swing and then back to the center for another right elbow turn. The head couple progresses down the line, turning each dancer in order. After the head couple has turned the last dancers, they meet with a right elbow swing but turn only halfway around and sashay back to the head of the set.

Measures 65-96 -- All couples face toward the head of the set, with the head couple in front. The head girl turns to her right and the head boy to his left, and each goes behind the line of dancers followed by the other dancers. When the head couple reaches the foot of the set, they join hands and make an arch, under which all other couples pass. The head couple is then at the foot of the set, and the dance is repeated with a new head couple.

POP GOES THE WEASEL (American)

Folkraft 1329
Victor 45-6180 and 20151
Folk Dancer MH 1501

Formation: Double circle, couples facing. In each set of two couples, #1 couple is facing clockwise and #2 counterclockwise.

Description.

Measures 1-2 -- Skip forward 4 steps.

Measures 3-4 -- Skip backward 4 steps.

Measures 5-6 -- Each set of two couples joins hands and skips clockwise one full turn, returning to position.

Measures 7-8 -- All #1 couples raise joined hands to make arches and skip forward while #2 couples skip under arches and "pop" through to meet new couples.

SCHOTTISCHE (Scottish)

Victor 26-0017
Folkraft 1101

Formation: Double circle with partners facing counterclockwise. The boy is on the girl's left and inside hands are joined.

Description:

Part I

Measures 1-2 -- Partners start with the outside feet and run lightly forward three steps and hop on the outside foot.

Measures 3-4 -- Beginning with the inside foot, run forward three steps and hop with the inside foot.

Part II

Measures 5-6 -- Four step-hops are taken, beginning with the outside feet.

Repeat measures 1-6, but can substitute variations for 5 and 6.

1. Drop hands, turn away from each other on the four step-hops, and rejoin hands again in original position.
2. Join both hands and dishrag (turn under the joined hands).
3. Boys take four step-hops in place and girls turn under their arms. On the next turn, reverse movements, with the boys turning under the girls' raised arms.
4. Boy kneels and girl takes the step-hops around him counterclockwise.

ACE OF DIAMONDS (Danish)

Folkraft 1176
Victor 45-6169 and 20989

Formation: Double circle with partners facing, boys on the inside of the circle.

Description:

Measures 1-4 -- Clap hands once, hook right arms with partner, and walk around partner clockwise for six steps.

Measures 5-8 -- Clap hands once, hook left elbows, and walk around partner for six steps in counterclockwise directions. partners should be back to original places.

Measures 9-12-- With arms folded high, all take four slow step-hops toward the center. The boy moves backward and begins with the right foot. The step is made on the first beat of the measure and the hop on the second.

Measures 13-16--Four step-hops back to place.

Measures 17-24--Join inside hands and polka counterclockwise around the circle.

HEEL AND TOE POLKA (German)

Folkraft 1166
MacGregor 400B

Formation: Double circle, with partners facing counterclockwise. Open dance position with girl on boy's right side.

Description:

Measures 1-2 -- Partners touch outside heels forward and bend backward slightly. Touch toes of outside feet backward, bend forward slightly, and take three running steps forward. (Heel and toe, and step, step, step.)

Measures 3-4 -- Repeat measures 1-2 with inside foot.

Measures 5-8 -- Repeat measures 1-4.

Measures 9-16-- Partners face each other, the boy places his hands at the girl's waist and the girl places her hands on the boy's shoulders. All polka around the circle in a counterclockwise direction.

KLAPPDANS (Swedish) Folkraft 1175

Victor 45-6171

Formation: Double circle, all facing counterclockwise. Boys on the inside. Inside hands are joined and the other hands are on the hips.

Description:

Measures 1-8 -- Beginning with the outside foot, partners polka around the circle.

Measures 9-16-- All do heel-and-toe polka, leaning back on the heel and forward on the toe.

Measures 17-20--Partners face each other and bow. Clap hands three times. Repeat.

Measures 21-22--Clap partner's right hand, own hands, partner's left hand, and own hands.

Measure 23 -- Each makes a complete turn in place to the left, striking right hand against right hand in turning, which is a pivot on the left foot.

Measure 24 -- Stamp three times.

Measures 25-32--Repeat measures 17-24.

COME LET US BE JOYFUL (German) Folkraft 1195

Victor 45-6177

Formation: A set is composed of two lines of three facing each other. Sets are in a circle formation. Each line of three has hands joined.

Description:

Measures 1-2 -- All walk forward and bow -- three steps and a bow.

Measures 3-4 -- Walk backwards three steps and close (bring feet together).

Measures 5-8 -- Repeat measures 1-4.

Measures 9-10-- Center child in each set hooks right elbow with partner on the right hand and turns right partner in place by walking around him/her.

Measures 11-12--Hooks left elbow with the other partner and turns him/her in place.

Measures 13-16--Repeat measures 9-12

Measures 17-20--All walk forward three steps and bow, walk backward three steps and close.

Measures 21-24--Both lines advance again but, instead of bowing and retiring, move through (right shoulder pass each other) to the oncoming group of three to form a new set.

Repeat the dance.

SEVEN JUMPS (Danish) Victor 45-6172 and 21617

Methodist M-108

Formation: Single circle with hands joined.

Description:

There are seven jumps to the dance. Each jump is preceded by the following:

Measures 1-8 -- The circle moves to the right with seven step-hops, one to each measure. On the eighth measure, all jump high in the air and reverse direction.

Measures 9-16 -- Circle to the left with seven step-hops. Stop on measure 16 and face the center.

First Jump

Measure 17 -- All drop hands, place them on hips, and lift the right knee upward, toe pointed downward.

Measure 18 -- All stamp right foot to the ground on the first note, and then join hands on the second note.

Second Jump

Measures 1-18 -- Repeat measures 1-18.

Measure 19 -- Lift left knee, stamp, and join hands.

Third Jump

Measures 1-19 -- Repeat measures 1-19.

Measure 20 -- Put right toe backward and kneel on right knee. Stand, join hands.

Fourth Jump

Measures 1-20 -- Repeat measures 1-20.

Measure 21 -- Kneel on left knee. Stand, join hands.

Fifth Jump

Measures 1-21 -- Repeat measures 1-21.

Measure 22 -- Put right elbow to floor with cheek on fist. Stand, join hands.

Sixth Jump

Measures 1-22 -- Repeat measures 1-22.

Measure 23 -- Put left elbow to floor with cheek on fist. Stand, join hands.

Seventh Jump

Measures 1-23 -- Repeat measures 1-23.

Measure 4 -- Put forehead on floor. Stand, join hands.

Finale

Measures 1-16 -- Repeat measures 1-16.

LA RASPA (Mexican) Folkraft 1190
Columbia 38185
Imperial 1084

Formation: A partner dance, with couples scattered around the room.

Description:

Measures 1-4 -- Partners face in opposite directions, standing left shoulder to left shoulder. Do one Bleking step, beginning with the right. (Partner should hop on the left foot and thrust the right heel forward. Hop on the right and put the left heel forward. Three more changes are made rapidly. The rhythm is slow, slow, fast, fast, fast.)

Measures 5-8 -- Couples then face the other way, with right shoulder to right shoulder. Do one Bleking step, beginning with the left.

Measures 9-16 -- Repeat measures 1-8.

Measures 17-20-- Hook right elbows, turning with eight running steps. Clap hands on the eighth step.

Measures 21-24 -- Hook left elbows and repeat in the reverse directions.
Measures 25-32 -- Repeat measures 17-24.

SICILIAN CIRCLE (American) Folkraft 1115 and 1242 (with calls)
Methodist 104
Windsor A7S4A

Formation: Dancers are in sets of two couples, one of which is facing clockwise and the other counterclockwise. The sets are in circle formation.

Description:
Measures 1-4 -- "All forward and back" - couples join inside hands, walk forward toward opposite and return moving backward.
Measures 5-8 -- "Circle Four Hands Around" - both couples join hands in a circle and move to the left.
Measures 9-16 -- "Right and Left Through and Right and Left Back" - both couples cross over, the girls passing between the boys. When in opposite places, boy takes partner's hand in his left and turns her. Return to place as before.
Measures 17-24 -- "Ladies Chain" - girls cross to opposite places giving right hands as they pass each other and left hands to opposite boys, who turn them around in place.
Measures 25-28 -- "All Forward and Back" - same as measures 1-4.
Measures 29-32 -- "Forward and Pass Through" - couples join inside hands, walk forward to meet opposite couple, drop hands, and pass on to meet a new couple. The girls pass between the boys. Repeat the whole dance from the beginning.

RYE WALTZ (American) Folkraft 1103
Imperial 1044
MacGregor 298

Formation: Double circle with boys in the center facing girls. Partners take an open dance position.

Description:
Measures 1-4 -- Boys extend left toe to the side and return to inside of right foot. Repeat point and close. Girls perform the same movement with the right foot. Girls take three slide steps to the boys' left and touch right toe behind left foot.
Measures 5-8 -- Repeat in opposite direction.
Measures 9-16 -- Waltz around the room, with boys using their right shoulders to lead.

LITTLE MAN IN A FIX (Danish) Victor 20449
Michael Herman 1053
Folk Dancer MH 1054

Formation: Two couples form a set; sets are scattered out on the floor. The two boys lock or hook left elbows, having right arms around the girls' waists. The girl places her left hand on the boy's shoulder and her free hand on her hip.

Description:

Measures 1-8 -- Turn in place counterclockwise, using 24 little running steps (three to a measure).

Measures 9-16 -- Without stopping, boys grasp left hands, and each takes the left hand of his partner in his right hand. The object is to form a wheel. The boys raise joined hands, forming an arch under which the girls pass right shoulder to right shoulder. After they pass under, the girls turn left, face each other, and join hands over the boys' joined hands. The wheel continues to turn left to complete a total of 24 running steps.

Measures 17-20 -- Boys release left hands, and girls release joined right hands, separating the couples. Waltz forward holding partner's hand in open position.

Measures 21-24 -- Waltz forward in closed position, boy's right arm around partner's waist, her left arm on his right shoulder.

The music starts anew, and each couple seeks another couple to form a set. There should be an extra couple, whose man is the "Little Man in a Fix," since he was not able to link up with another couple to form a set. The extra couple stands by itself until the waltz section at which time they join the others.

TETON MOUNTAIN STOMP MIXER (American)

Windsor 4615
Western Jubilee 725

Formation: Double circle, partners facing, with both hands joined. Boys are on the inside of the circle.

Description: Directions are for boys. The girls use opposite feet.

Measures 1-4 -- Step left, close right, step left, stamp right. Repeat beginning with the right foot.

Measures 5-6 -- Step left, stamp right, step right, stamp left.

Measures 7-8 -- Both face counterclockwise, join inside hands, and walk four steps. On the last step, the boy turns around.

Measures 9-10 -- The boy backs four steps, while the girl moves forward four steps. Both are moving counterclockwise, the girl facing and the boy with his back to the line of direction.

Measures 11-12 -- Each takes four steps forward. The boy walks in line of direction, but the girl is walking clockwise. Each skips one person and meets the next for a new partner.

Measures 13-16 -- Both face counterclockwise, with inside hands joined. Then take two two-steps, beginning on the outside foot, and then four steps in line of direction.

VARSOUVIENNE (American)

Folkraft 1034
Windsor 7615
MacGregor 398

Formation: Couples are in circle formation, all facing counterclockwise, in Varsouvienne position.

Description:

Measure 1 --	Bend left knee and bring left foot in front of right leg on the upbeat. Step forward with the left and close with the right, taking the weight on the right foot.
Measure 2 --	Repeat measure 1.
Measures 3-4 --	Cross left foot over right instep and then step in place with the left foot. Step with the right foot to the right (behind partner), step forward with the left (alongside partner), and point right toe forward. The girl in the meantime does the same steps but almost in place, moving slightly to her left. The girl is then on the left side of the boy, still in Varsouvienne position.
Measures 5-8 --	Repeat measures 1-4, beginning with the crossing of the right foot.
Measures 9-10 --	Cross left, step left, step right, step left, point right. Retaining only the left-hand grip, the boy does the stepping in place, while the girl rolls out to the left away from the boy.
Measures 11-12 --	Cross right, step right, step left, step right, point left. Still retaining the left hands, the girl turns under the boy's lifted left hand and walks back into the Varsouvienne position.
Measures 13-16 --	Repeat measures 9-12.

OH JOHNNY, OH (American)

Folkraft 1037
Old Timer 8041
MacGregor 652 and 2042

Formation: Couples in circle formation, girls on the right.

Description:

Call (All Sing)	Action
1. All join hands and you circle the ring.	1. Circle to left.
2. Stop where you are and you give her a swing.	2. Swing your partner.
3. And now you swing that girl behind you.	3. Swing the corner lady (on man's left).
4. Now swing your own if you have time and then you'll find an --	4. Swing your partner.
5. Allemande left on your corners all.	5. Turn the corner lady with the left hand.
6. And do-si-do your own	6. Pass right shoulders move back to back around partner.
7. And all promenade with the sweet corner maid singing "Oh Johnny, Oh Johnny, Oh!	7. Promenade with new (corner) lady.

OKLAHOMA MIXER (American)

Folkraft 1035
MacGregor 400
Methodist World of Fun 102

Formation: Double circle of couples, facing counterclockwise. Girl is on boy's right in Varsouvienne position.

Description:

Measures 1-2 -- Begin with the left foot and take tow two-steps.
Measures 3-4 -- Begin with the left foot and take four walking steps forward.
Measures 5-8 -- Repeat measures 1-4.
Measures 9-12 -- Place the left heel forward and to the left, then the left toe opposite the right foot. Hold left hand, release right. Girls walk to the center of the circle in front of the boys as the boys move to the outside of the circle. The girls finish facing clockwise; the boys, counterclockwise.
Measures 13-16 -- The boy does a right heel and toe and takes three steps in place. The girl does a right heel and toe and walks to the boy behind. Repeat dance with new partner.

* * *

SOURCES FOR RECORDS FOR RHYTHMIC PROGRAMS

Bowmar Records
622 Rodier Dr.
Glendale, Calif. 91201

Children's Music Center
5373 W. Pico Blvd.
Los Angeles, Calif. 90019

Dance Record Center
1161 Broad Street
Newark, N.J. 07114

Educational Activities, Inc.
P. O. Box 392
Freeport, N.Y. 11520

Educational Recordings of America, Inc.
P.O. Box 231
Monroe, Conn. 06468

Folkraft Records
1159 Broad Street
Newark, N.J. 07714

Freda Miller Records for Dance
Department J, Box 383
Northport, Long Island, N.Y. 11768

Hoctor Educational Records, Inc.
Waldwick, N.J. 07463

Kimbo Educational Records
P. O. Box 246
Deal, N.J. 00723

Melody House Publishing Co.
819 N. W. 92
Oklahoma City, Okla. 73114

RCA Victor Education Dept. J
155 E. 24th Street
New York, N.Y. 10010

Record Center
2581 Piedmont Road N.E.
Atlanta, Ga. 30324

Rhythms Productions Records
Dept. J., Box 34485
Los Angeles, Calif. 90034

Russell Records
P.O. Box 3318
Ventura, Calif. 93003

Square Dance Square
P.O. Box 689
Santa Barbara, Calif. 93100

Windsor Records
5530 N. Rosemead Boulevard
Temple City, Calif. 91780

GAMES OF LOW ORGANIZATION

GAMES OF LOW ORGANIZATION

This type of game can usually be grasped by children in one class period, or even only a fraction of a period. Once it is learned, the children will become more skillful at the game through the endless repetitions which they enjoy. Children in the primary grades will play the game largely for the pleasure of the physical movement which it affords. They do not crave competition at this age, they merely crave participation. This is goal enough. Children in the elementary grades usually will be very happy with a variety of games or skills in which there is no winner designated. Do not push children into the "Who won?" stage. In fact, try to delay this concept as long as the children can be kept happy without it. In this early, relatively non-competitive "play for play's sake" stage, most children can be helped to improve their skills and to have confidence in their skills if they are not forced to compare themselves with others. During these years, the games should stress basic bodily control, imaginative play, running (not necessarily chasing), and throwing and catching.

GAMES

Colors

Skills: Perceptual concepts, running.

Supplies: Colored paper or colored construction paper cut into circles, squares, or triangles as markers.

Five or six different colored markers should be used, with a number of children having the same color. Children are seated in a circle, with a marker placed before each one. The teacher calls out one of the colors, and all who have that color run counterclockwise around the circle and back to their place. The first one seated motionless and upright is declared the winner. Different kinds of locomotor movements can be specified, such as skipping, galloping, walking, etc.

After a period of play, leave markers on the floor and have children move one place to the left.

Variations:
1. Use shapes instead of colors
2. Use numbers
3. Other articles such as animals, birds, etc., can be used.

Squirrels in Trees

Skills: Basic locomotor movements.

A tree is formed by two players facing each other with hands held or on each other's shoulders. A "squirrel" is in the center of each tree, and one or two extra squirrels are outside. A signal to change is given. All squirrels move out of their trees to another, and the extra players try to find trees. Only one squirrel is allowed in a tree.

To form a system of rotation, each squirrel moving into a tree, changes places with one of the two players forming the tree.

Animal Tag

Skills: Imagery, running, dodging.

Two parallel lines are drawn about 40 feet apart. The children are divided into two groups, each of which takes positions on one of the lines. The children of group 1 get together with their leader and decide what animal they wish to imitate. Having selected the animal, they move over to within 5 feet or so of the other line. Here they imitate the animal for group 2. If group 2 guesses correctly, they chase group 1 back to its line, trying to tag as many as possible. Those caught must go over to the other team.

Group 2 now selects an animal and the roles are reversed. However, if the guessing team cannot guess the animal, the performing team gets another try. To avoid confusion, have the children raise hands to take turns naming the animal. Otherwise, there will be many false chases. If the children have trouble guessing, then have the leader of the performing team give the initial of the animal.

Kneeling Tag

Skills: Running, right and left discrimination.

Two or more children are "It." They attempt to tag the other children, who can be safe by kneeling on one knee. The child tagged changes places with "It."

The teacher should specify which knee is to be used. This should be changed part way through the game. The game can be played progressively with the children tagged joining the taggers, but it cannot be played until all children are tagged because of its safe position feature. Play until about one-half of the children are tagged and then reorganize. Children need to be encouraged to dare a little, as no one will be caught if they kneel all of the time. Players kneeling on the wrong knee are not safe.

Crows and Cranes

Skills: Running, changing directions, tagging .

Two lines, 3 feet apart are drawn across the middle of the playing area. Goal lines are drawn at either end.

Players are divided in half, one group called Crows and the other Cranes. They line up on their respective center lines facing each other. The leader calls out either Crows or Cranes. Whichever one is called, players turn and try to run across their goal line while the other team chases them. A player must join the other team if caught.

Fire Engine

Skills: Running.

A starting line is drawn. A parallel goal line is drawn across the playing area at the other end. Everyone stands along the starting line. Each child is given a number between 1 and 5. The numbers signify an alarm number. A child chosen to be fire chief stands midway down the line, claps loudly any number between 1 and 5. When number clapped is finished, the fire chief yells "Fire," and all children with that number run down to the far goal line and then back across the starting line. If the chief counts to a number above 5, it is a "General Alarm" and everyone must run. The first one to run back becomes the new chief.

Man From Mars

Skills: Running, tagging.

One player is chosen to be the Man From Mars. The other players stand behind one end line and call, "Man from Mars, may we chase you to the stars?" The Man from Mars says "Yes, if you are wearing (any color)." The Man from Mars is then chased until tagged by all those wearing that color. The player who tags first is the new Man from Mars.

Mouse Trap

Skills: Skipping, running, dodging.

Half the children form a circle with hands joined, facing the center. The other children are on the outside of the circle. Three signals are given for the game. These can be given by word cues, or whistle. The circle players represent the mouse trap, and the outer players are the mice.

Signal 1. The "Mice" skip around the circle, playing happily.
Signal 2. The trap is opened, that is, the circle players raise the joined hands to form arches. The Mice run in and out of the trap.
Signal 3. The trap snaps shut (the arms come down). All Mice caught join the circle.

The game is repeated until all or most of the mice are caught. The players exchange places, and the game begins anew. Do not allow children to run in and out using adjacent opening.

Two Deep

Skills: Running, stopping.

All children except two form a circle standing about fingertip distance apart and facing the center. A runner and chaser stand on the outside. The chaser tries to catch the runner, who can be safe by stopping in front of any player. This player now becomes the runner and must avoid being caught. When the chaser tags the runner, the positions change immediately and the runner becomes the chaser.

Encourage the children to make changes often. If there seems to be too much running, make a rule that a child may travel only halfway around the circle before a change must be made.

Hot Potatoes

Skills: Object handling. Six balls, six beanbags.

Children are seated in a small circle close enough together so objects can be handed from one to another around the circle. Balls and/or beanbags are passed around the circle, a few being introduced at a time. The object of the game is to pass the balls or beanbags rapidly so no one gets stuck with more than one object at a time. If he/she does, the game is stopped, and he/she moves back and waits. After three are out of the circle, the game starts over.

Start the game with two or three objects and gradually add objects until someone has more than one at a time. VARIATION: Reverse the direction of passing on signal.

Forest Ranger

Skills: Running.

Half of the children form a circle facing in. These are the trees. The other half of the children are the forest rangers and stand behind the trees. An extra child, the forest lookout, is in the center. The forest lookout starts the game with the command "Fire in the forest. Run, run, run!" Immediately, the forest rangers run around the outside of the circle to the right (counterclockwise). After a few moments, the lookout steps in front of one of the trees. This is the signal for each of the rangers to step in front of a tree. One player is left out, and he/she then becomes the new forest lookout. The trees become rangers, and the rangers become trees. Each time the game is played, the circle must be moved out somewhat, since the formation narrows when the rangers step in front of the trees.

Midnight

Skills: Running, dodging.

A safety line is established about 40 feet from a den in which one player is standing as the fox. The others stand behind the safety line and move forward slowly, asking, "Please, Mr. Fox, what time is it?" The fox answers in various fashions, such as "bedtime," "pretty late," "three-thirty," and so on. He/she continues to draw the players toward him/her. At some point, the fox answers the question with "midnight," and chases the others back to the safety line. Any player caught joins the fox in the den and helps catch others. However, no player in the den can leave until the fox calls out, "Midnight."

Back to Back

Skills: Fundamental locomotor movements.

The number of children should be uneven. If the number is even, the teacher can play. On signal, each child stands back to back with another child. One child will be without a partner. This child can clap his/her hands for the next signal, and all children change partners with the extra player seeking a partner.

Variation: Considerably more activity can be secured by putting in an extra command. After the children are in partner formation back to back, the teacher can say, "Everybody - run!" (or skip, hop, jump, slide, etc.). Other commands can be given, such as "Walk like an elephant." The children move around the room in the prescribed manner. When the whistle is blown, they immediately find a partner and stand back to back.

Slap Jack

Skills: Running, tagging.

Form circles of 8, one child is "It." All players in a circle stand facing the center with their hands held together, palms up behind them. One is chosen as "It", and they walk around the circle on the outside. When "It" slaps a player on the hands, that player chases "It" around the circle. The chaser becomes the next "It".

Beanbag Tag

Players all chase "It," who is carrying a beanbag. If someone tags "It," the tagger takes the beanbag and becomes "It," and is chased by the other players. If "It" wishes to do so, the beanbag may be tossed away at any time. The player who catches the beanbag is "It" and is chased by others.

Run For Your Supper

Skills: Running, tagging.

"It" walks around inside circle, holds his/her arms between two players and says "Run for your supper." Then "It" stands there with arms raised, runners go in opposite directions outside the circle, and the one who first gets back to vacant spot marked by "It," is the winner and gets to be the new "It."

103

Flying Dutchman

Skills: Running, tagging.

Two children with hands joined are "It" and walk around outside the circle. Member of "It" couple nearest circle, tags joined hands of two circle players. "It" couple runs around circle in same line of direction. Tagged couple, hands joined, goes around circle in opposite direction. Couple first reaching vacant place in circle is "It" for next game.

Cat and Mice

Skills: Running, dodging.

The children form a large circle. One child is chosen to be the cat and four others are the mice. The mice cannot leave the circle. On signal, the cat chases the mice inside the circle. As they are caught, they join the circle. The last mouse caught becomes the cat for the next round. The teacher should start at one point in the circle and go round the circle selecting mice so each child gets a chance to be in the center.

Sometimes, one child has difficulty catching the last mouse. or any of the mice, for that matter. Have the circle children take a step toward the center, thus narrowing the running room. Repeat the narrowing, if necessary. Cut off any prolonged chase sequence.

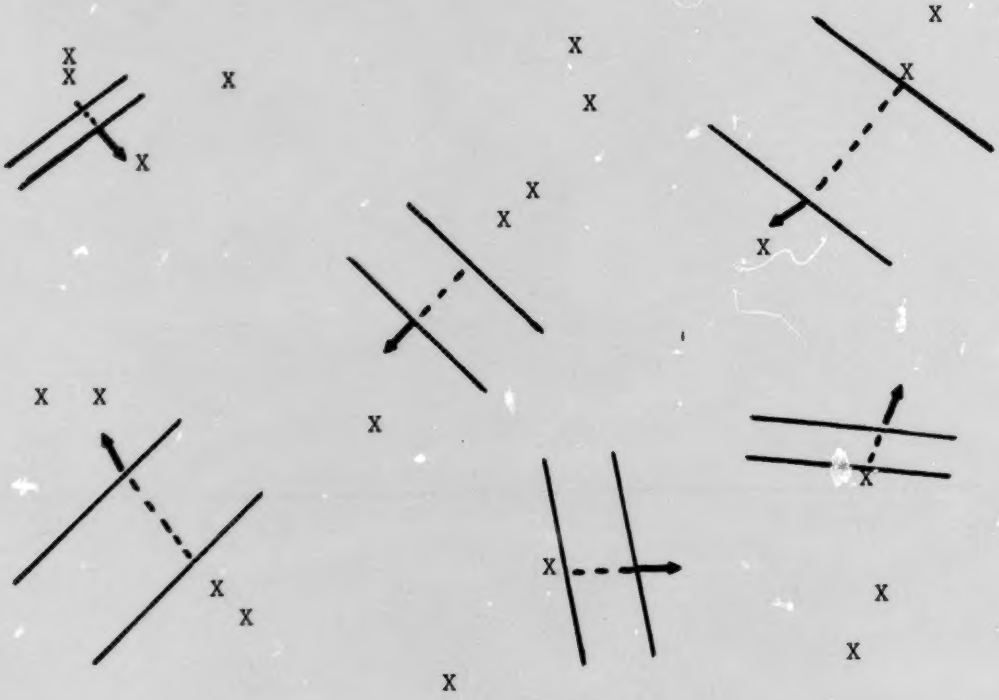
Steal the Bacon

Skills: Running, changing directions.

Class is divided into half. Each line is numbered as many numbers as there are players. "The Bacon." which can be an Indian club or plastic bowling pin is placed halfway between each team. When a number is called by the teacher, that particular number from each team attempts to get the Indian club. If a player gets across his/her boundry line without getting caught, that player's team receives two points. If the player gets caught, the opposing team gets one point. The team reaching 10 points first wins.

Jumping Brooks

Skills: Running, jumping, and landing safely.



Equipment: Two short ropes per 4 players. Place each set of ropes so that the two ropes in each set are parallel and various distances apart, as shown above. The distance will vary according to grade levels. Each set represents a brook, some are wider than others. Ask the children to start at a brook that they think they can run and jump over and then progress as they are successful to wider brooks. If they get their feet "wet," they simply dry them and try again.

Suggestions: Discuss such things as watching for others and sharing turns. Place the brooks approximately 15 feet away from each other so that there will be plenty of room in which to run. Encourage jumping from one foot and landing on two feet. The use of ropes was only a suggestion; anything that can be easily seen and is safe may be substituted. Many classes use cord or newspaper rolled into the shape of a short rope. The jumping distances will vary. Adjust them so that every child can progress, and yet the most highly skilled are challenged.

105

Spaceship

Skills: Listening for a signal while running, stopping quickly, and finding empty space.

10 to 20 players per game. Players stand one behind the other in pairs to form a circle with a center player as the control tower. The front players are launch pads; those in the back are spaceships.

The control tower cups hands around mouth and turns slowly while calling aloud, "Beep-beep-beep-beep-beep-beep------." This signals all spaceships to run counterclockwise around the circle of launch pads who do not run. The spaceships continue to run until the control tower is suddenly silent. The instant the tower becomes silent, he/she runs to stand in front of a launch pad, and all spaceships quickly do the same. There will be one spaceship left without a launch pad who becomes the control tower for the next game. (Each time the game is repeated, the players have changed roles.)

Numbers Change

"It" is in the center of the circle with everybody including "It" having a number. After calling two numbers, such as five and three, "It" says "numbers change." Number five and three try to change places while "It" tries to obtain a place in the circle. Person with no place in the circle is "It" for the next change.

Balloon Ball

Skills: Kinesthetic awareness, striking a moving object so that it rises. One balloon per child.

Playing with an inflated balloon is one of a child's favorite activites. It can be made simple enough for the very young child or complex enough to offer a challenge even to adults.

Give each child an inflated balloon (not quite to full capacity) and tied at the opening to prevent leakage. For a brief time, let the children experiment to discover the different kinds of things they can make their balloons do without causing them to burst or to interfere with anyone. From this point, the extent to which some of the following challenges can be met satisfactorily will depend on the ages and skill levels of the children.

Keep It Up - Ask the children to find a space not too close to anyone and to keep their balloons in the air. Ask them to respond through movement to your questions. Some suggestions are:

1. Can you strike or tap the balloon so that it rises straight overhead?

2. Can you use a different body part to strike the balloon?

3. How many different body parts can you use? (Hands, feet, knees, elbows, head, shoulders, back, etc.)

4. Is your balloon rising straight overhead? (You should not have to chase it.)

5. Watch the balloon as you strike it, where must you hit it to make it go straight up?

6. Use only one hand to keep your balloon up.

7. Do the same using only the other hand.

8. Use one hand; then the other.

9. How high can your hand be when it strikes the balloon?

10. How low can you let the balloon fall before you strike it?

11. Strike the balloon so that you must move to a different space to strike it again.

12. Watch for other people and their balloons; look for empty spaces.

Touche Turtle

Skills: Falling safely, running in a large group, chasing/tagging.

As and example, the teacher says: "Have you ever seen a turtle turned over on his back?... Could you show me with your bodies what he looks like? All of you don't have to be just alike, but your feet and arms (representing four legs) must be up during part of the game we're going to learn today. Sometimes you won't have much time to get in that position because you will be running or dodging. Let's all sit down for a minute, because I want you to think with me."

"The game we're going to play is called Touche Turtle. Touche has a friend who is a dog, and his name is Dum Dum. In the game, Touche and Dum Dum will try to tag as many of you as possible. You must stay with-in this area (designate an area) and dodge them, if possible. When you cannot keep from being tagged by dodging, there is a way for you to be 'safe'--guess what you could do so that Touche and/or Dum Dum cannot tag you?....Good, lie flat on your back and raise all fours. And we're going to add one more thing--you must say, "Dead turtle!" When Touche and Dum Dum go away to chase others, you may get up and join the game. Now, we have one problem to solve. You may be running or moving quickly, and won't have time to stop before you lie down. How could you get down? Yes, and that's where more fun comes in--you actually get to fall down in this game. Stay seated now, but think how you could fall without hurting yourself or anyone else. Do you think you know? Who could show all of us? (Let one volunteer show as others watch.) Why do you think he fell so smoothly? ... That's right, he made his body soft and didn't fall flat on his back. When I say 'Go', I want all of you to stand up and run around the area doing two things: one is to be sure you don't run into anyone or anything; the other is to fall, lift all fours, and say, "Dead turtle!" You will continue this over and over until you see my arms raised. Then come back and sit down. Any questions? ... Ready Go!"

When all have done this a couple of minutes, raise both arms. After the children are seated, discuss whatever seems necessary: "That was great! I saw no accidents (or, I saw only one (two) accidents). What must you do to avoid bumping into others? ... hurting yourself when you fall? Practice again, if necessary."

"Mary, you be Touche Turtle and Jimmy will be your friend, Dum Dum. Remember, everyone must stay within the area. When Touche or Dum Dum has tagged you, keep one hand raised while you're walking over to stand by me so that we will know you're out of the game. After eight of you are tagged, Touche and Dum Dum will choose replacements from those not tagged before we slowly count 1-2-3. All tagged players will re-enter the game, and we start again. Any questions? ... While I'm counting to 3, everyone will scatter except Touche and Dum Dum; when I finish counting, they're free to chase you. Ready? ... 1 - 2 - 3!"

Statues

Skills: Body management, applying force, balance.

Children by pairs are scattered around the area. One child is the swinger and the other the statue. The teacher voices a directive such as "pretty" "funny", "happy", "ugly", etc. The swinger takes the statue by one or two hands, swings it around in a small area two or three times (specify), and releases it. The statue takes a pose in keeping with the directive, and the swinger sits down on the floor.

The teacher or a committee of children can determine which children are the best statues. The statue must hold the position without moving or be disqualified. After the winners have been announced, the partners reverse positions. Children should be cautioned that the purpose of the swinging is to position the statues, but it must be controlled.

Variation: In the original game, the swinging is done until a directive is called. The swinger immediately releases the statue, who takes the pose as called. This gives very little time for the statue to react.

Charlie Over the Water

Skills: Skipping, body management.

The children are in circle formation with hands joined. One or more extra children are in the center, depending on the number of children in the circle. The one in the center is "Charlie". The children skip around the circle to the following chant:

"Charlie over the water, Charlie over the sea,
Charlie caught a bluebird, but can't catch me!"

On the word "me," all circle children drop hands, stoop, and touch the ground with both hands. The center players try to tag the circle players before they stoop. Any player tagged changes places with the center player. The game then continues.

The following chant can be used if a girl is in the center: "Sally over the river, Sally over the sea," etc.

Other positions can be stipulated instead of stooping. Balancing on one foot, crab position, push-up position, and others can be used.

****

LEAD-UP GAMES

BASKETBALL

American youngsters need little incentive to participate in basketball because this sport is already part of their social scene.

With minor adjustments, most skill practice and lead-up games can be structured to give both girls and boys the educational benefits of basketball instruction.

The skills needed in basketball in the elementary school instruction program can be divided into passing, catching, dribbling, shooting, pivoting, and stopping. Feinting should also be taught as a part of passing, dribbling, and offensive maneuvers.

LEAD-UP GAMES

BOUNCE BASKETBALL

Skills: Bouncing and Catching

There are 5 to 10 players on each of two teams. A Basketball is used. There are two goals laid out on the floor at each end of the court. These goals are circles 3 feet in diameter. The center of each circle is 4 feet from the end line of the court. To score 1 point the ball must be bounced into the circle. Players may pass to teammates by bouncing the ball to them. Only one step is allowed while in possession of the ball and no dribbling is permitted.

TWENTY-ONE

Skills: Shooting

Formation: 3 to 8 in each game, with a number of games played on one end of floor. Players are in file formation.

Each child is permitted a long shot (from a specified distance) and a follow-up shot. The long shot, if made, counts two points and the short shot one. The follow-up shot must be made from the spot where the ball is recovered from the first shot. The normal one-two step rhythm is permitted on the short shot from the place where the ball was recovered. A player continues to shoot as long as every shot is made. This means if both the long and short shot are made, player goes back out to the original position for a third shot. All made shots count, and player continues until he/she misses.

The first player scoring a total of 21 is the winner. If the ball misses the backboard and basket altogether on the first shot, the second shot must be taken from the corner.

AROUND THE KEY

Skills: Shooting

Formation: 3 to 8 players on one end of a basketball court.

Spots are placed on floor for shooting. A player begins at the first spot and continues to shoot as long as he makes the shot. When he misses, he has two choices. The first is to wait for his next turn and continue from the place where he missed. The second is to "risk it", which means he gets another shot from where he missed. If he makes this, he continues. If he misses, he starts over from the beginning on his next turn. The winner is the one who completes the key first, or who has made the farthest progress.

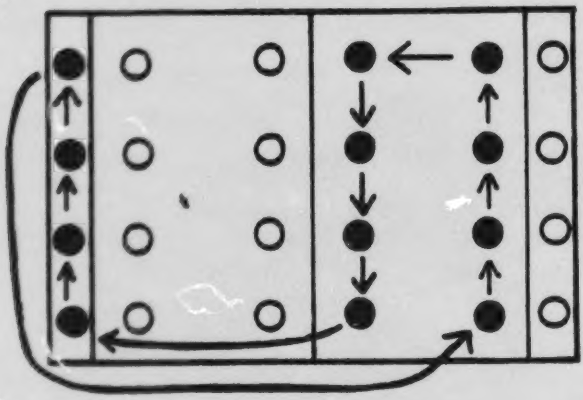
In the beginning, it is well to give each child two shots from each spot.

END BALL

Skills: Passing, Catching, and Jumping at Jump Balls

Formation: Players on each team are divided into three groups: forwards, guards, and end players. The object is for a forward to throw successfully to one of his end zone players.

The players from each team are positioned. The end zone players take a position in one half of the end zones. Their forwards and guards then occupy the half of the court farthest from this end zone. The forwards are near the center line, and the guards are back near the end zone of that half.



The ball is put in play with a center jump between the two forwards. When a team gets the ball, the forwards try to throw over the heads of the opposing team to an end zone player. To score, the ball must be caught by an end zone player with both feet inside the zone. No dribbling or moving with ball is permitted by any player. After each score, play is resumed by a jump ball at the center line. A system of rotation is desirable. Each time a score is made, players on that team can rotate one person.

Fouls: Fouls result in loss of the ball to the other team. Fouls are:

1. Holding a ball more than five seconds.
2. Stepping over the end line or stepping over the center line into the opponent's territory.
3. Walking (traveling) with the ball.
4. Pushing, or holding another player.

Out-of-Bounds: The ball belongs to the team that did not cause it to go out-of-bounds. The nearest player retrieves the ball out at the side line and returns it to the guard of the proper team.

KEEP AWAY

Skills: Passing, Catching, Pivoting, and Dribbling

Formation: Arrange two teams in a scattered formation within a designated play area.

If teams are large and space limited, rotate in fours or fives every few minutes. On signal, the teacher gives the ball to one of the teams, which passes it among themselves trying to keep the ball away from the other team. Players on the opposing team must check as in regular basketball. Players may be allowed two dribbles.

CORNER GOAL BALL

Skills: Passing and Catching

Two teams of 10 players each are needed for this game. A basketball is the only equipment required. A 4 foot square is drawn on each corner of the basketball court. The two squares at one end of the court belong to one team, while the other two belong to the opponent's. Each team has a player stationed within each of its squares. The players must keep at least one foot inside the square at all times. The other eight members of the team may play anywhere on the court, as in basketball. The game is started with a jump ball between two opponents at the center of the court. In order to score, a team must pass the ball successfully to one of its corner players. After a score is made, play is resumed with a throw-in by the opponents from the end line nearest the corner.

Regulation basketball rules are followed in passing the ball. No player may get into the opponent's corner. If a foul is committed, a free throw for the corner is awarded. This throw is taken from the spot where the foul occurred. If the throw reaches the teammate without touching the floor a score is made. Opponents are not allowed to guard during a free throw.

FIVE-THREE-ONE

Skills: Shooting

Formation: 3 to 10 players at each goal

The players are in line formation behind the free throw line. Each player in his turn, shoots from behind the free throw line, recovers the ball once again to shoot a third time. Five points are awarded for a basket made on the first shot, 3 points for one made on the second shot, and 1 point for one made on the third shot. Out-of-bounds balls are brought inside the court at the point where the ball went out, and the shot is taken from that point. After the third shot, the player passes the ball to the following player waiting at the free throw line. The player with the highest score at the end of the period is the winner, or the team at each goal with the highest score.

FIVE PASSES

Skills: Passing and Catching

Formation: Arrange two teams in a scattered formation on one side of playing court, or within a designated playing area.

Play is started with a jump ball between any two opposing players. Basketball rules are followed with respect to traveling, fouling, and ball handling. Passes must be counted out loud by the passer. Ball cannot be passed back to person from whom it was received, and no dribbling is allowed. Whenever a series of passes is interrupted by a bad pass or fumble, a new count is started. A free throw from one teammate to another is awarded to the team who did not commit the foul. One point is scored when a team completes five passes in a row.

Suggestion: By using half-court, two games can be played simultaneously.

ONE GOAL BASKETBALL

Skills: All basketball skills

Formation: 2 teams with 2 to 4 players on each team.

If a gymnasium has as many as 4 basketball goals, many children can be kept active with this game. If only 2 goals are present, a system of rotation can be worked out. The game begins with a jump at the free throw line, with the centers facing the sidelines. When a defensive player recovers the ball, either from the backboard or on an interception, the ball must be taken out beyond the foul line circle before offensive play is started, and an attempt at a goal can be made. After a basket is made, the ball is taken in the same fashion, away from the basket to the center of the floor, where the other team starts offensive play. Regular free throw shooting can be observed after a foul, or some play when the offended team takes the ball out of bounds. If an offensive player is tied up in a jump ball, he loses the ball to the other team.

VARIATION: A system of rotation can be instituted, wherein the team that scores a basket "holds" the floor, and the losing team must retire in favor of a waiting team. For more experienced players, a score of 3 or more points can be required for eliminating the opponents.

SIDELINE BASKETBALL

Skills: All Basketball Skills

Formation: Class is divided into two teams, each team lining up on one side of the court facing each other.

The game can be played by three or four active players from each team. The remainder of the team stands on the sideline and catches and passes the ball to the active players. They may not shoot, nor may they enter the playing floor. The latter can be defined as requiring sideline players to keep one foot completely out-of-bounds at all times.

Active players play regular basketball, except that they may pass and receive the ball from sideline players. The game starts with the active players occupying their own half of the court. Initially, the game begins with a center jump. After that, the ball is taken out-of-bounds under its' own basket by the team that was scored upon. Regular basketball is played by the active players until one team scores, or a period of time has elapsed (2 or 3 minutes). When either occurs, the active players take places in the line on the left side of their line, and three new active players come out from the right. All other players move down three places.

No official out-of-bounds on the sides is called. The players on that side of the floor simply recover the ball and put it in play by a pass to an active player without delay, or waiting for a signal. Out-of-bounds on the ends is the same as in regular basketball. If one of the sideline players enters the court and touches the ball, it is a violation, and the ball is awarded out-of-bounds on the other side to a sideline player of the other team. Free throws are awarded when a player is fouled.

Sideline players may not pass to each other, but must pass back to an active player. Sideline players should be well spaced along the side.

****

FOOTBALL

Touch football is very popular among students at the elementary level. Instruction usually commences at the fourth or fifth grade. However, care should be taken that the student be familiar with the correct form of falling before attempting to play touch football. The emphasis should be upon learning touch football skills and appropriate rules, and not upon developing successful team play.

The fundamental skills of touch football that are usually taught at the elementary level are passing, pass catching, centering and kicking. In addition, the running and dodging techniques are emphasized, as are the tagging skills. Blocking is usually not taught to elementary school students.

LEAD-UP GAMES

PUNT RETURN

Skills: Punting and Receiving

Two teams, one at either end of the playing area. A ball is punted back and forth. A player catching the ball on the fly is allowed three steps forward. If not caught on the fly, the ball is punted from the place it was first touched by a player, or where the ball rests when recovered. To score, the ball must be kicked so it hits the ground across the opponent's goal line. Each successful kick counts one point. Balls caught behind the goal line score no points, and the catcher kicks the balls from the goal line. The game can be played for a certain number of points, or by time.

PUNT, PASS, or KICK

Skills: Punting, Receiving, and Kicking

Two teams scattered, one on each side of the playing area. The object of the game is to punt, pass, or kick the ball over the opponent's goal line before it strikes the ground. Both teams number their players. One team begins the game with player number one attempting a punt, pass, or kick from his 10-yard line. Players continue playing the ball back and forth in turn until a score is made. A ball caught after striking the ground is returned from the spot at which it was caught. If the ball is caught in the air, an advance of three steps is allowed. A punt over the goal line is awarded one point, a pass two points, and a place kick three points.

SPLATTERBALL

Skills: Passing and Running

The class is divided into two equal teams. Start the game by giving the ball to a player on Team A. All members of Team A line up on their

20 yard line, while all members of Team B line up behind the mid-field line. When the whistle is blown to start the game, Team A will attempt to advance the ball across Team B's goal line by either running, or passing the ball. No blocking is allowed by either team. Members of Team B will attempt to stop the advance of the ball by either intercepting the ball, or by tagging (with both hands above the waist), the ball carrier from Team B. When the ball carrier is successfully tagged, he is allowed 3 steps to stop running, or 3 seconds to pass the ball to a member of his team. Members of Team B may not attempt to steal, or knock the ball from the hands of the player that has been tagged. Whenever the ball is grounded it becomes "dead", and the ball is put back into play by a member of the opposite team that touched the ball last. The ball is put into play by a "free pass." During a free pass, all members of the opposing team must stay at least 5 yards away from the ball until the whistle is blown putting the ball into play. The ball must be put into play by a pass on all free passes. Any ball that goes out-of-bounds will be put into play by a free pass at the point that the ball goes out-of-bounds. Successfully, passing or running the ball over the goal will count 2 points, and all violations will be one point.

Before a score is made, at least 2 passes must be made. After a score, the ball is put into play by the team scored against on their own 20 yard line.

PUNT BACK

Skills: Kicking and Catching

Assign two squads an area at least 50 yards. Each squad goes to either half of the area. A football or soccer ball is given to one of the opposing captains. The captain punts, dropkicks, place-kicks, or passes the ball toward his opponent's goal line from his goal line. If the ball goes over opponents goal line, the player scores for his team. Scoring is as follows: passing 1 point; punting 1 point; dropkicking 2 points; place-kicking 2 points. Opponent's return the ball from where it was recovered, or if caught in the air, may take 3 steps toward opponent's goal before passing or kicking. Two balls can be used at the same time for more action. Game can be restricted to one type of return, such as punting.

HOT POTATO

Skills: Handling the Ball

Formation: Circle

The ball is handed around the circle counterclockwise. The teacher calls "hot," and the player who is at that time holding the ball, is given one point. The player who has the least number of points after a period of time wins. A variation would be using several balls.

FIVE STEP FOOTBALL

Skills: Kicking and Catching

Two end lines are established 200 feet apart. Two teams with any number of players are at opposite ends of the playing area defending their end line. One team puts the football into play 70 feet from it's end line by passing, or kicking it toward the opponents. The opposing team attempts to catch the ball. At the point the ball is first touched by the opponents, it is thrown or kicked back. The player touching the ball must make the kick or pass.

If a player catches the ball, he may take five steps forward before throwing or punting it back. Opponents cannot come closer than 10 yards to a kicker or passer. The game is won when a pass or kick that is not caught goes over the opponent's end line.

GOAL BALL

Skills: Passing and Catching

The playing field, 60 or more feet long, is marked with side boundary lines, goal lines, a center line, and two goal areas. From six to nine players form each team. About one-third of the players on each team are goal men, the remainder are field men. The goal men stand inside the goal area, just back of the opponent's field area, and the field men are scattered over the team's field area. A point is scored when a pass is completed from a field man to one of his goal men while the goal man has at least one foot in his goal area. The game is started on a signal from the referee. The ball is put into play by a goal man from either team. The goal man attempts to pass the ball from within his goal area, over the field men of the opponents, to one of his own field men, who may pass to another field man, or try to score by passing directly to one of his goal men. Whenever a pass is intercepted by an opposing field man, the play continues. A field man may pass either to a goal man, or to another field man at any time. He must pass the ball from the spot where he caught it, and he cannot hold the ball more than three seconds. A field man cannot step into the goal area, or into the opponent's field area. Whenever a ball goes out-of-bounds over the sidelines, a nearby player recovers the ball, brings it just inside the boundary line to the point where it went out, and plays it from there. If a ball goes over a goal line, or is caught by a goal man while he is outside of his goal area, the ball is dead and it is put into play from inside the goal area at the opposite end of the field by a goal man on a signal from the referee. After a point is scored, the ball is put into play by a goal man of the team scored against. Play is continued through two five-minute halves with a three minute rest between halves. The team with the highest number of points at the end of the playing period wins the game.

BASE FOOTBALL

Skills: Passing and Catching

Ten players make up a team -- catcher, pitcher, two shortstops, first baseman, second baseman, third baseman, left fielder, center fielder, and right fielder. Players on each team should be numbered consecutively, and take turns hitting in order, throughout the game. Each inning, players rotate positions. Playing area is a softball field. The pitcher can take only one step forward, and must throw a forward pass to the batter, who is standing on home base. The batter must catch a legally thrown ball, and pass the ball into fair territory to become a legal base runner. The ball must be passed beyond an imaginary line passing between first and third bases. A strike is a legally thrown ball by the pitcher, which would pass in the air over home base, not higher than the batter's head, or lower than his knees, even though it is not caught by the batter. Any ball legally thrown by the pitcher, that the batter is attempting to catch, touches, but fails to hold, shall be called a strike. Any ball legally thrown by the pitcher, that is not caught, but touches the batter, shall be called a strike. A base runner may not leave the base until the football has left the batter's hand. However, a base runner may advance on a play or an error. No base runner may attempt to score except on a fair passed ball. Scoring same as in softball.

Outs:

- a. Three strikes
- b. Passing the ball while not standing on home base.
- c. If, while off base, a runner is tagged with the ball in the hands of the fielder.
- d. Batter passing the ball foul.
- e. Passed ball failing to go beyond the imaginary line.
- f. Tagging the base, forcing the runner out.
- g. Fielder catching a pass in the air.

Object of Game:

To catch a forward pass thrown by the pitcher, and pass it fairly into the playing area, so that a run can be scored without making an out.

KICK FOOTBALL

Skills: Passing and Running

Players try to advance the ball across the opponent's goal line by passing or running. The ball is put in motion by a place kick from the kickoff line, 10 yards behind mid-field. The receiving team must have 7 men not closer than 10 yards, nor farther than 20 yards from the ball. The other players may be any place behind the 10-yard line. After the kickoff, the receiving team runs, or passes the ball up the field as far as it can before the player with the ball is touched, or an attempted pass is incomplete. The last player on a complete play - either the passer of an incompleted pass, or a runner who is touched - returns to the place he was touched, or the point from which the incompleted pass was thrown, and punts the ball to his opponent. The ball-carrier is stopped when a defensive player touches him between the knee and shoulder with one hand. When the ball is passed, or carried over the opponent's goal line, it is a touchdown. When a runner is tagged behind his own goal line, it is a safety, unless the ball was thrown by an opponent, in which case it is a touchback. When a ball propelled by the opponent rolls dead in the end zone, or rolls out of the end zone, it is also a touchback.

Scoring: A touchdown scores 6 points, and a safety 2 points. No points are awarded for a touchback. The team with the lowest score has its choice of kicking or receiving. The team with the highest score at the end of the playing time wins.

Onside: The kicker must wait until his teammates are onside before kicking the ball, or an offside penalty will result. Players are onside when all are in line with, or behind the kicker when he contacts the ball.

Offside: Any opposing or defensive player who is closer than 10 yards to the kicker's line is declared offside, as well as an offensive player who is in front of the kicker.

Punted Ball: The kicker is allowed no more than two steps to get his kick away. If the receiving team catches a punted ball in the end zone, or on the playing field, its members may advance the ball by running or passing. If a punted ball touches the ground, it is put into play from that spot with a punt, and cannot be run.

****

SOCCER

The interest and participation in soccer in the United States is growing by leaps and bounds. It's popularity in America begins to to rival that in other countries. Opportunities for learning the game and competing are increasingly being made available to children of elementary school age in leagues and clubs not connected with the schools.

Soccer is a game for the "educated feet". Success in soccer depends upon how well individual skills are coordinated in team play. Good soccer also stresses position play rather than groups of individuals dashing about chasing a ball.

Skills recommended for inclusion in the instructional sequences are kicking, dribbling, trapping, and heading. Tackling, a move by a player to gain possession of the ball from an opponent who is dribbling, usually involves deliberate use of a leg to block or take away the ball. While an accepted part of the game for older players, it can lead to undesirable roughness and possible injury, and therefore its inclusion in the teaching program is not recommended for elementary children.

LEAD-UP GAMES

SOCCER CROQUET BALL

Skills: Kicking

The game is played like croquet where the object is for one ball to hit the other. Each hit scores a point. The first player kicks his/her ball out 10 to 15 yards ahead. The next player kicks his/her ball and tries to hit the ball lying ahead. Alternate kicking continues until a hit is made, scoring one point for the kicker. The game continues to a specified number of points (10-15).

If three play, turns in sequence are taken. If a successful hit is made on one ball, the kicker gets a try immediately at the other.

CIRCLE KICK BALL

Skills: Kicking, Trapping, Blocking a Kicked Ball

Players kick the ball (with the side of the foot) back and forth inside of a circle. The object is to kick the ball out of the circle underneath shoulder level of the circle players. A point is scored against each of the players where the ball left the circle. However, if the lost ball is clearly the fault of a single player, then only one point is scored. Any player who kicks the ball over the shoulders of the circle players has a point scored against him. Players with the lowest points scored against them win. The game can be played by two teams, each team on one half of circle.

SOCCER TOUCH BALL

Skills: Kicking

Players are spaced around a circle about 10 yards in diameter. The object of the game is to keep the player in the center from touching the ball. The ball is passed back and forth as in soccer. If the center player touches the ball with a foot, the person who kicked the ball goes to the center. Also, if there is an error (a missed ball), the person responsible changes places with the one in the center.

BOUNDRY BALL

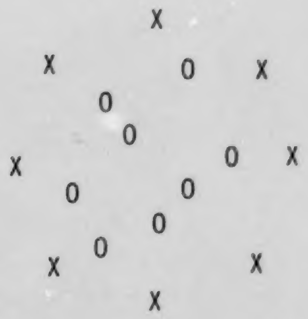
Skills: Kicking

Each team is given a ball. Approximately 10 to 15 players on each team. Play is started by each team kicking a ball toward the opponent's goal line; the ball must roll across the goal line. Players on both teams may move freely about in their own half of the field and try to prevent the opponent's ball from crossing the goal. Players cannot touch the ball with their hands. One point is scored each time a ball crosses the goal line.

SOCCER DODGEBALL

Skill: Kicking, Trapping, Dodging

This is a variation of Circle Dodgeball, except that the ball is kicked instead of thrown at the center players. Players may not use their hands to control or retrieve the ball. A point is scored for the kicking team each time a person in the center is hit. Hit players can be eliminated or remain to be hit again. A point is deducted from the team score for every violation by touching with the hands. The ball should be deflated slightly and kicked with the side of the foot. If hit, players are eliminated. Players change places when circle is empty. If hit players remain inside circle, play to a certain number of points.

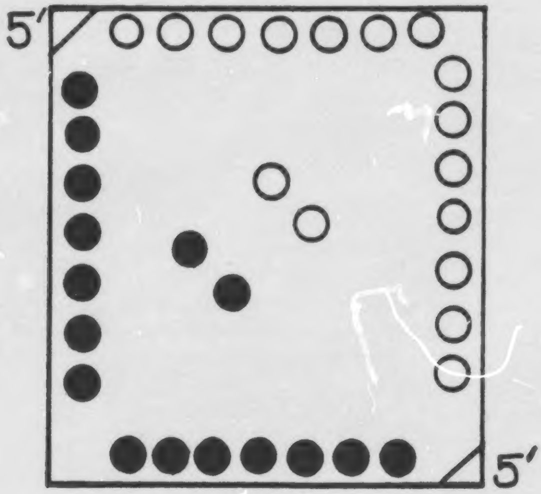


DIAGONAL SOCCER

Skills: Passing, Kicking, Dribbling, Trapping, Defending

20 to 30 players, are divided into two teams. Each team lines up as illustrated, protecting two adjacent sides of the square. Dead areas on opposite corners are used to divide the opposing team goal lines. These can be marked off with a series of cones. To begin competition, three players from each team move into the playing area in their own half of the space. These are the active players, who during play may roam anywhere in the square. The other players act as line guards. The object of the game is for the active players to maneuver and kick the ball through (under shoulder height) the opposing team's line to score.

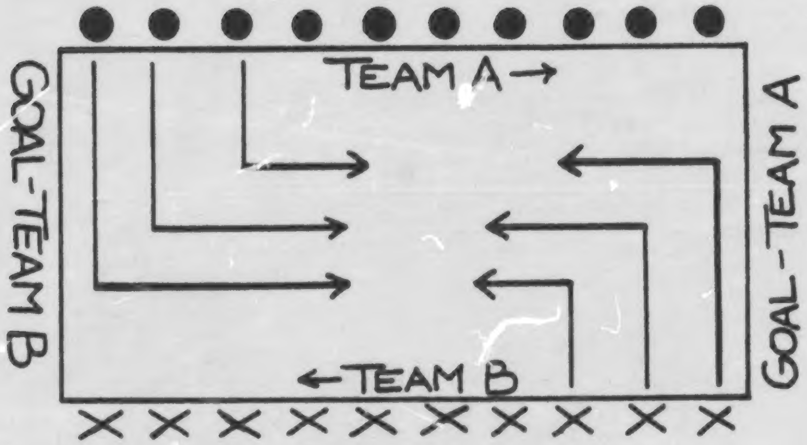
When a score is made, the active players rotate to the sidelines, and new players take their places. Players on the sidelines may block the ball with their bodies, but cannot use their hands. The team against whom the point was scored starts the ball for the next point.



SIDELINE SOCCER

Skills: Kicking, Blocking, Trapping

Each team consists of 10 to 15 players. The teams line up on the sidelines of the square with the end lines open. Three active players from each team are called for from the end of the team line. These remain active until a point is scored and then are rotated to the other end of the line.



The object is to kick the ball over the end line which has no defenders. The three compete against each other, helped by the players on the sidelines. To score, a ball must go over the end line at, or below shoulder height, and counts one point. None of the players may play the ball with the hands. The active players follow the restrictions of no pushing, holding, kicking, or other rough play. This constitutes a foul and causes a point to be awarded to the other team.

The ball must be last kicked by an active player to score. If the ball is out-of-bounds, or does not score, play continues until a point is scored by the group of active players.

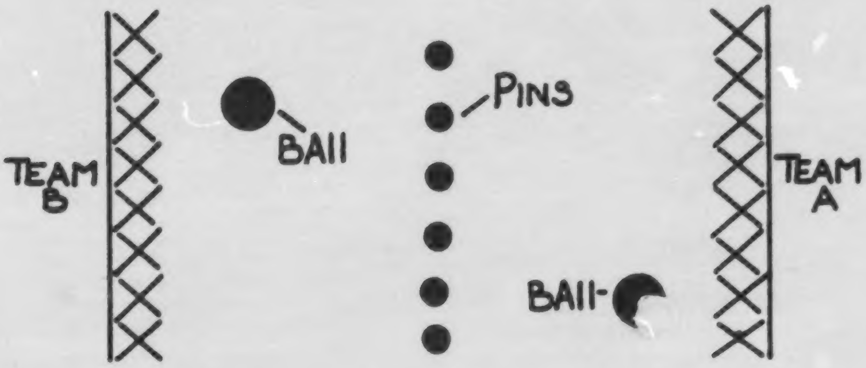
Play is started by the referee dropping the ball between two players from opposite teams. Out-of-bounds is given to the opposite team for a violation. This is a free kick, but cannot score a goal directly from the kick. A violation of the touch rule is also a free kick at the spot of the foul. If the ball goes over the end line, but not through the goal area, the ball is put into play by a defender with a kick. Establish a system of rotation in which the active players move to the opposite end of the sidelines and new players come forth. Add more active players if the class is large. The distance between goals can be increased.

PIN KICK BALL

Skill: Kicking and Trapping

This is a flexible game in which the number of pins, balls, and players can be varied. At least six pins are placed between two lines of players. Two balls are used, one of which is given to each team at the start of the kicking. Kicks should be made from the line behind which the team is standing. Players should trap and concentrate on accuracy. Each pin knocked down scores a point for that team.

The type of kick can be specified, or it can be left up to choice. Be careful of one or two players dominating the game. This can be controlled somewhat by having those who just scored go to either end of the line. More soccer balls can be added if the game seems slow. As accuracy improves, the distance between teams can be increased.

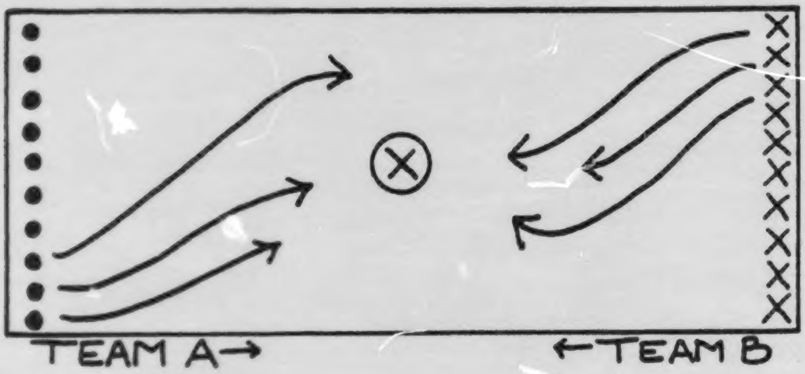


LINE SOCCER

Skills: Kicking

Formation: Two goal lines 80 feet to 120 feet apart. A restraining line is drawn 15 feet parallel to, and in front of, each goal line.

Each team stands on the goal line, which it is to defend. The referee stands in the center of the field holding a ball. At the whistle, three players (more if the teams are large) from the right side of each line of players, run to the center and become the active players. The referee drops the ball to the ground, and the players try to kick it through the team defending the goal line. The players in the field may advance by kicking only. A score is made when an active player kicks the ball through the opposite team, provided his kick was made outside the restraining line. A system of player rotation should be set up.



The line players act as goalies and are permitted to catch the ball. The ball must be laid down immediately and either rolled, or kicked. It cannot be punted, or drop kicked.

One point is scored when the ball is kicked through the opponent's goal below shoulder level. One point is also scored in case of a personal foul involving pushing, kicking, tripping, etc.

For illegal touching by the active players, a direct free kick from a point 12 yards in front of the penalized team's goal line is given. All active players on the defending team must be to one side until the ball is kicked. Goalies only defend.

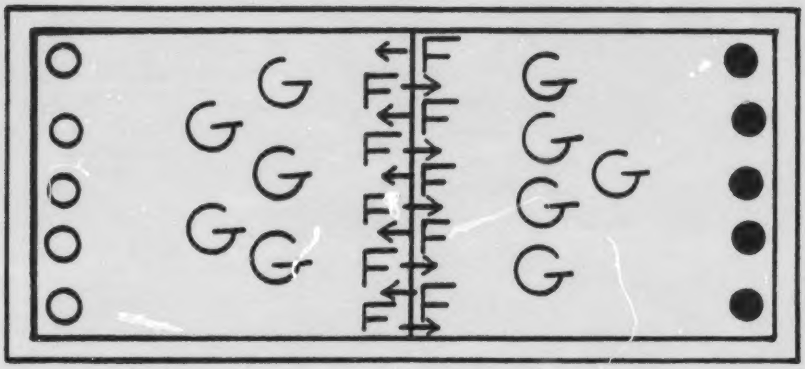
A time limit should be set of 2 minutes for any set of players. If no goal is scored during this time, a halt is called and players are changed.

The ball is awarded to the opponents of the team last touching it out-of-bounds. The regular soccer throw-in from out-of-bounds should be used. If the ball goes over the shoulders of the defenders at the end line, any end line player may retrieve the ball and put it in play with a throw or kick. Line Soccer should be played with the rules of soccer, wherever practical.

THREE LINE SOCCER

Skills: Kicking

Each team is divided into three equal groups who line up as forwards, guards, and goalies. Play begins with a kickoff, with both teams on opposite sides. The forwards stand at the center line for the kickoff, and then for play move into the forward portion of the field. The guards are scattered in the back half of the field. and the goalies are on the goal lines. Thus, forwards compete against guards of the other team, while the goalies guard the goal. The goalies may use their hands to defend their goal, but the other players follow regular soccer rules. To score, the ball is driven past the line of goalies below shoulder level. After each score, the team that did not score gets to kick off. Rotation is by complete postition, that is, forwards become guards, guards become goalies, and goalies become forwards. Rotation is generally done after each score, but can be on a team basis. Out of bounds balls are put into play with the regular soccer throw in. Penalties: Free Kick--for illegal touch and from the spot of the foul. Direct Free Kick--personal foul by a team in its front court. Penalty Kick--personal foul by a team in its back court (defense). The ball is placed 12 yards from the goal line and only the goalies may defend.



MINI SOCCER (SEVEN-PLAYER GAME)

Skills: All Soccer Skills

This may be the basic game for soccer play in elementary schools. It provides much more activity than the eleven player game, where there can be considerable lack of activity when the ball is at the other end of the field.

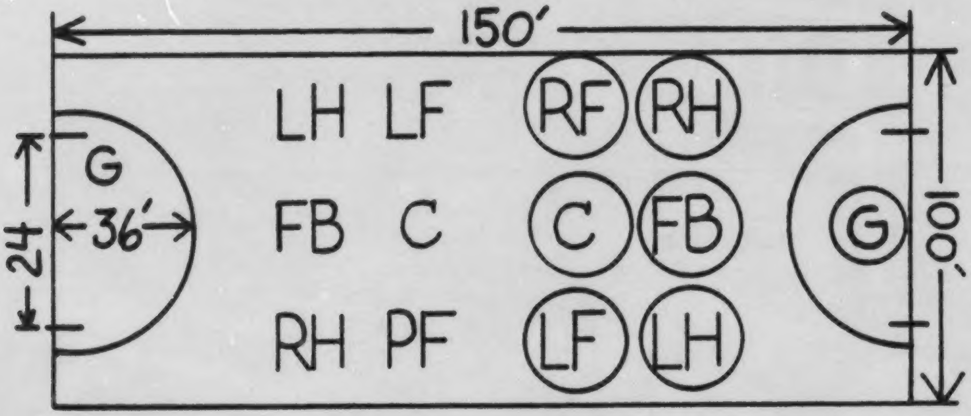
A goal 24 feet wide, is on each end of the field, marked by jumping standards. A 12-yard semicircle on each end outlines the penalty area. The center of the semicircle is at the center of the goal.

The game follows the general rules of soccer with one goalie for each side. One new feature needs to be introduced, the corner kick. This occurs when the ball goes over the end line, but not through the goal, and is last touched by the defense. If the attacking team last touched the ball, a goalkeeper kick is awarded. The goalie puts the ball down and place-kicks it forward. If the defenders last touch a ball going over the end line, the ball is taken to the nearest corner for a corner kick. This is a direct free kick, and a goal can be scored from the kick.

Most soccer rules, apply to this version of the game. The forwards play in the front half of the field, and the guards are in the back half. However, neither are restricted to these areas entirely but may cross the center line without penalty.

A foul by the defense within its penalty area (semicircle) results in a penalty kick, taken from a point on the semicircle directly in front of the goal. Only the goalie is allowed to defend. The ball is in play, with the others waiting outside the penalty area.

The players are designated as center forward, outside right, outside left, right halfback, left halfback, fullback, and goalie. Players should rotate positions at times.



SOFTBALL

The major emphasis in softball should be on instruction and lead-up games. Children have adequate opportunity during recess, noon-hour, and other times to play the regular game. Many times in the physical education class, too much of the softball participation is of the "choose-sides-and-let-em-go" variety. Since youngsters are eager for, and love softball, a good instruction program should make use of this drive. Softball instuction should begin in the fourth grade and progress through the sixth. By the time the children are in the fifth grade, they should be playing regular softball, modified for their level.

Since softball experiences vary so much, it is difficult to allocate with sureness, the various skills and knowledge for a progressive program. A balanced program should include instruction for the following skills: throwing, catching, fielding, batting, bunting, and pitching.

LEAD-UP GAMES

TWENTY-FIVE THROWS

Skills: Throwing and Catching

Formation: Single circles, facing in

On signal, the player holding the ball throws it to a teammate who is not immediately on either side of him. The object of the game is to complete 25 consecutive throws and catches before an opposing team does. If the ball is dropped or missed, the count must begin again starting at one.

DOWN THE LINE AND BACK

Skills: Throwing and Catching

Formation: Open files, 5 to 10 yards between players.

On signal, the first player turns, faces the second player, and throws the ball to him. Each successive player must catch the ball, turn quickly, and throw to the next player. If a player fails to catch a ball, he retrieves it, runs and hands the ball to the first player, and the play begins again. The team that gets the ball down the line and back again first, wins and scores one point. A system of rotation is desirable. Each time a score is made, players on that team can rotate one person.

KICK SOFTBALL

Skills: Kicking a Rolling Ball, Throwing, Catching, Running Bases.

Formation: 2 softball teams on a regular softball field with a home base 3 feet square.

Batter stands in the kicking area (three-foot square home plate). Batter kicks the ball rolled by the pitcher. The ball should be rolled only with moderate speed. An umpire calls balls and strikes. A strike is a ball which rolls over the three-foot square. A ball is one that rolls outside this area. Strikeouts and walks are called the same as in softball. The number of foul balls allowed should be limited. No base stealing is permitted, otherwise, the game is played as in softball. Suggestion: The batter kicks a stationary ball.

THROW IT AND RUN SOFTBALL

Skills: Throwing, Catching, Base Running

Formation: The game is played like softball with the following exception: with one team in the field at regular positions, the pitcher throws the ball to the "batter", who instead of batting the ball, catches it, and immediately throws it out into the field. The ball is now treated as a batted ball, and regular softball rules prevail. However, no stealing is permitted, and the runners must hold bases until the batter throws the ball. A foul ball is out.

Variation: Beat-Ball Throw -- The fielders, instead of playing regular softball rules, throw the ball directly home to the catcher. The batter, in the meantime, runs around the bases. He gets one point for each base he touches before the catcher gets the ball and calls out, "Stop." There are no outs, and each batter gets a turn before changing sides to the field. A fly ball caught would mean no score. Similarly, a foul ball would score no points but would count as a turn at bat.

THREE BASE BEAT BALL

Skills: Catching and Base Running

Formation: Two teams, one at bat, the other in the field--each consecutively numbered for kicking order.

The kicker places the ball on home base and kicks it into the field. He then runs a complete circuit of the three bases. The fielder who catches the ball stands straight, holding the ball in front of him, as the rest of his teammates align themselves behind him. If the runner completes his circuit of the bases before the fielders are lined up, he scores one point, if not, no points are awarded. After each player on one team has had his turn to kick, the two teams exchange places.

TWO-PITCH SOFTBALL

Skills: Most Softball Skills (except regular pitching)

Formation: Regular softball teams on a softball field.

This introductory game is played like regular softball with the following changes: A member of the team at bat is the pitcher. Some system of rotation should be set up so every child takes a turn as pitcher. The batter has only two pitches in which to hit the ball. He must hit a fair ball on either of these pitches or he is out. He can foul the first ball, but if he fouls the second he is out. There is no need to call balls or strikes. The pitcher, because he is a member of the team at bat, does not field the ball. A member of the team at field acts as the fielding pitcher. If the batter hits the ball, regular softball rules are followed. However, no stealing is permitted.

TEACHER BALL

Skills: Throwing and Catching

Formation: Teams, single line facing leader

On signal, the player in front throws the ball and receives it in return from each successive team member. If one of the team drops the ball, the "leader" must start again with the first player. The first team to go all the way through its line wins. Rotate players after each game until each has had a chance to be "leader".

****

VOLLEYBALL

Volleyball is an excellent sport which can utilize large groups and also can be played as a good co-educational recreational activity. The basic skills for playing volleyball are the volley and serve. Volleyball cannot be played with much success unless good basic skills are established.

LEAD-UP GAMES

SHOWER SERVICE BALL

Skill: Serving and Catching

Formation: Scatter 6-12 players on each side of the volleyball court. A line parallel to the net is drawn through the middle of each court.

To start the game, 4-6 volleyballs are divided between the teams and are handled by players in the serving area. The serving area is between the base line and the line drawn through the middle of each court. Balls may be served at any time in any order, just so the server is in the serving area (back half) of his/her court. Any ball that is served across the net is to be caught by any player near the ball. The person catching or retrieving a ball from the floor moves quickly to his/her serving area and serves. A point is scored for a team when a player fails to catch the ball. It is suggested because of the number of balls being used, that each team have a scorekeeper.

FOUR SQUARES

Skills: Serving

The court's four quarters are lettered A, B, C, and D. A service line is drawn across court A, which is the service quarter. Player A serves the ball to B, C, or D, underhanded with one, or both hands. It is a fault to step on, or over, the service line in court A. If the serve hits a line it must be taken over. The player receiving the volley must keep the ball in play by striking the ball after it has bounced once and directing it towards some other square. Play continues until one player fails to return the ball, or commits a fault. A player who misses, or faults, must move to the rear of the line, waiting for a turn, while the other contestants advance counterclockwise one square.

Example: if B faults, player C moves to B, D to C, and B goes to the end of the line. A new player moves into D. Player A, remains as server until he/she commits a fault. At which time B, C, and D advance counterclockwise one place and B becomes the new server.

Faults: Failure to return the ball to another square after it strikes in player's area; allowing ball to touch any part of body except the hands; catching or carrying on return volley; returning a ball after a fault has been committed; stepping on or over the service line while serving; striking ball with fist or hitting it overhand; or causing ball to land on a line, except on serve.

VOLLEY RELAY

Skills: Volleying

Single file with a leader facing the group. Leader throws ball to first player. First player volleys it to leader, and runs to the end of the line. Leader volleys ball to second player, who returns volley and goes to the end of the line. Repeat activity until all have had a turn to volley.

KEEP-IT-UP VOLLEYBALL

Skills: Serving and Volleying

Each team has a volleyball. At a signal, each team throws or serves the ball over the net to the opposite team. Each team receives the serve and attemps to keep the ball up by batting it into the air on their side of the net. The team that keeps the ball up in the air the longest scores a point; 7 points is a game. A player may hit the ball only twice in succession. If the ball is thrown out-of-bounds or into the net on the serve, the opposing team receives a point. Do not let two or three players monopolize the ball.

CIRCLE VOLLEY

Skills: Volleying

Arrange each group in a single circle, facing in, allowing enough space between players and circles to permit freedom of movement when volleying. Players volley ball across circle, counting number of successful passes made before volley is missed. Team having highest number of successful volleys scores 1 point. Team first to score 11 points wins.

BASKET VOLLEYBALL

Skills: Volleying

Divide players into 2 teams of equal number and ability, each with a captain. Positions taken are similar to those in basketball. The object is to score by tapping the volleyball into the team's own basket and prevent the other team from scoring. Game is started with a jump ball at center as in basketball. Teamwork consists of a series of volleys from player to player advancing the ball down court to scoring positions. Ball must be in the air throughout. Scoring: Same as in basketball; field goal - 2 points, free throw - 1 point. Time: 2 15-minute halves of straight running time.

Rules:

Violations: Ball striking floor; ball going out-of-bounds; catching ball; more than 2 consecutive volleys by 1 player (exception: any number of taps when rebounding off backboard in attempting to score); striking ball with fist (repeated offenses receive a technical foul); ball striking obstacles around court; any others not covered in basketball rules except backcourt rule.

Penalty: Opposing team out-of-bounds at closest boundary line to violation. Ball is put back in play by a volleyball serve. Ball cannot be blocked in this situation. When violations occur and violating team cannot be determined, play resumes at nearest circle by two players involved.

Fouls: Same as in basketball rules. The free throw is taken by the fouled player standing on foul line, throwing the ball in the air for a set-up and trying to score with a volley.

NEWCOMB

Skills: Throwing and Catching

Newcomb is a game which cultivates the ability to throw and catch, to move quickly about the floor, and to judge where the ball will fall. It is a good preparation for both, basketball and volleyball. The ball is assigned to one team to start the game, at the beginning of the second half the other team starts play. The game is started by one player throwing the ball over the net. The ball is caught and thrown back over net. Any player is eligible to catch it. It may not be relayed but must be thrown back to the opposite court by the person who catches it. Play continues until a point is scored, and then restarted when the team, which lost the point, throws the ball over the net again. A player continues to serve as long as his side scores. If a player touches the ball he is responsible for catching it and cannot claim that it was going out.

Rotation: Server goes to left front position or to end of extra player line if there are extra players. Teams rotate when they receive the ball to serve.

Scoring: One point is scored for serving team each time the ball drops to the floor in the opponents court and each time the opponents make one of the following fouls: Hitting the net or rope with the ball; throwing the ball under the net or rope; relaying the ball or having two players touch it in succession; throwing the ball outside the opponent's court, provided it is not touched by a member of the opposing team.

Length of games: The games are played in twenty-minute periods, or any variation thereof. Remember, only the serving side can score.

VOLLEYBALL MODIFIED

Skills: Serving and Volleying

A regulation volleyball game is played. Players are arranged in lines of three or four on each side of net. Teams consist of 6, 9, or 12 players. The server may serve from a position in the center of the court. Two or more service trials may be allowed. During the rally there is no limit to the number of players who may bat the ball before it goes over the net. The requirement of position play may be disregarded, although position play should be encouraged. The ball may be hit more than three times in succession by the same player. The rotation of playing positions may be eliminated. The ball may be played from a bounce instead of from the air. Play until each player has accomplished some volleyball skill.

****

RELAYS

RELAYS

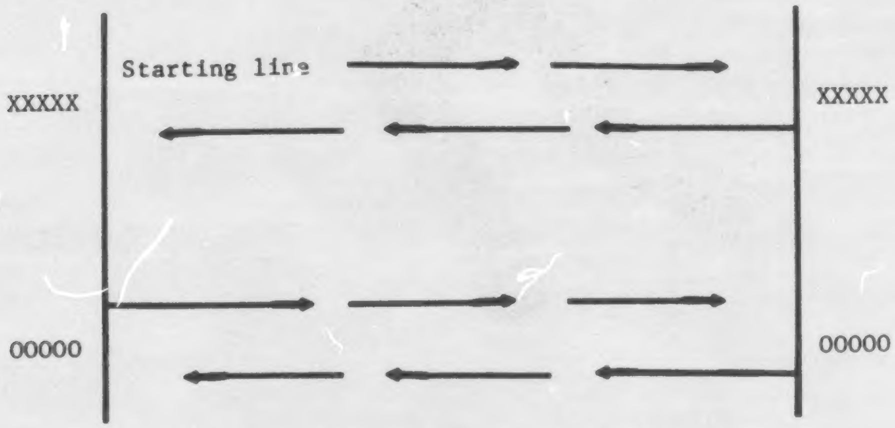
General Suggestions:

1. Divide teams equally for skill.
2. Be sure teams have equal numbers.
3. Have a definite starting and finishing signal and establish a starting and finishing line.
4. Relays are good activities from the 2nd grade up.
5. Eight (if possible) is a maximum number to have on a team. Six is preferable.
6. Teach tagging with the right hand.
7. Skills should be taught prior to the relay.
8. Relays should be conducted in areas free from any hazards.

Lame Dog Relay

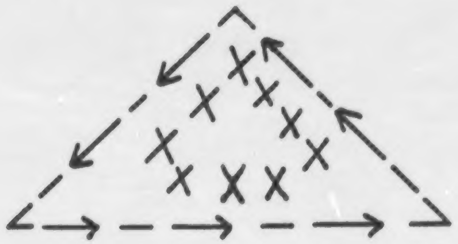
Two lines, 15 feet apart. Teams with no more than six members are formed, standing in column formation behind starting line. On a signal, No. 1 player of each team drops forward so that the body is supported by the hands and feet. Lifting one foot off the floor, player races in lame-dog fashion across the restraining line. The first No. 1 player to cross the line wins a point for the team. On a second signal, No. 2 player runs, and the game continues until all have run.

Shuttle Relay:



Establish the goal lines approximately 90 feet apart. With half of each team at one goal line and the other half at the other goal line, in single file facing each other. At a signal from the teacher, the first player of each team on the starting line runs to the other goal and touches the hand of a teammate in that line and goes to the end of the line. The teammate then runs to the other goal line and touches a teammate in that line, etc., until each member has run. The first team finishing wins.

Triangle Relay

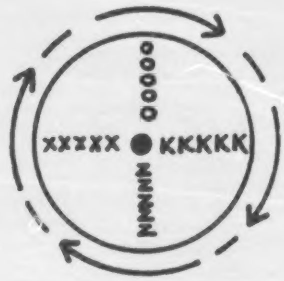


Each team lines up in single triangle formation with 9 or 6 to a triangle. On a signal from the leader, the player at the apex of the triangle runs around the triangle counterclockwise and comes back to touch the person at the apex of the triangle. While player is running, the rest move around the triangle approximately one space clockwise, so that each runner is started from the same point. The triangle having everyone back in place first is the winner. Triangles must stay the same size if the game is to be fair.

Circle Relay

Draw large circles on the floor or ground. Divide group into circles of not more than 10, 8 is better. Each group forms a circle around one of the circles on the floor. At a starting signal, the first runner for each team runs around the circle and returns to touch off the player at the right in the circle. The second runner does the same. Continue until all players have run. The first team wins.

Spoke Relay



This relay is good when area is too limited for straight-away running. Arrange the teams like the spokes of a wheel radiating from the hub. At the starting signal, the last player of each spoke runs around the circle to the right and touches off the second player in the spoke who repeats the above procedure. The first player, after finishing, takes her/his place in line at the hub. The first spoke through wins.

Kangaroo Jumping Relay

The runner places a cardboard between the ankles and holding it by means of the legs only, jumps to the turning line and back. The turnline should be about thirty-five feet distant. If the card is dropped, it must be replaced before further progress is made.

Variation: Instead of using a cardboard, place a ball between the legs.

Ankle-Grasp Relay

Each person in each line grasps own ankles and from this bent position goes down and back before tagging the next person. The player must start over if the hands are separated from the ankles during the journey.

Back-To-Back Relay

Hook elbows with a partner back to back. One person runs forward going down, the other runs forward coming back.

Ball-Over-And-Under Relay

Person in front of the line hands a ball over his/her head to the next person. That person in turn hands the ball between the legs to the next person, and so on. The last one in line runs the ball back to the front and starts it again.

Beanbag-Balance Relay

Balance a beanbag on the head and run down and back. Time is lost when the bag falls off the head, for student must stop and replace bag before continuing running.

Beanbag-Bowling Relay

A bowling pin or milk carton is placed in front of each team near a wall. One person stands behind the pin as the pinboy and beanbag retriever. Each team member slides the beanbag down the floor. (One at a time). The team that knocks down the most pins is the winner.

Balloon Volley, Kick, Slide, Burst Relay

Since balloons are somewhat difficult to control, the following suggestions make good relays: volley (hit) the balloon down and back; hop on one foot, kicking the balloon with the other foot; place the balloon between backs of partners and let them slide down the floor and back without dropping the balloon; and to get rid of the balloons, see which team can be first to run to the other end of the room, sit on balloon, burst it, and get back to the starting line.

Broom-Horse Relay

Two people straddle a broom making a horse. They run down and back, then dismount by dropping the broom in front of the next couple. Variation: Instead of using brooms, use wands.

Cap And Stick Relay

Each person has a lummi stick. First person in each line holds the stick vertically with a cap on the top, runs down and back, then transfers the cap to the next person's stick. Only the sticks may be used, even if the cap falls to the floor.

Carpet Ski Race

One person sits on an inverted carpet square and places feet on two other squares, then holds to the ends of a jump rope while a partner pulls her/him down and back before giving up the skis.

Coat And Balloon Relay

First person in each line must volley a balloon down to where a coat is lying on the floor. The object is to keep the balloon in the air while putting the coat on and taking it off If the balloon is dropped, the runner must start over.

Coffee Can Handshake Relay

Cut the ends from a two-pound coffee can and tape the edges. By placing the can on the right arm of the first person, see how fast you can transfer the can to one another by shaking hands.

Cotton And Spoon Relay

First person in each line has a spoon with a cotton ball or ping pong ball in it. The object is to run down and back as quickly as possible without dropping the cotton. Should the cotton drop, it must be picked up with the spoon.

Dribble Relay

First person dribbles the ball down and back, handing off to the next person. More excitement is added if obstacles are placed to dribble in and around during the trip.

Human Obstacle Relay

Form an obstacle course using people. Runners may go around, leap frog, go under, etc., those who have been placed as obstacles.

Jump-Rope Relay

Each person jumps a rope while running down and back. Relay may also be run by placing ropes at several stations and have each runner jump in a different way at each station.

Leap Frog Relay

First two people leap frog one another down the court (each jumps the other a specifice number of times), then they run back and tag the next couple on their team.

Movement Relay

Develop a relay where walking, hopping, skipping, galloping, sliding, and other methods are used to move the relay lines up and down the court.

Obstacle Relay

Form an obstacle course using tires, ropes, balls, tumbling mats, etc. Each player must go through the course before running back to tag the next person.

Old Dress Relay

Players run down, put on old dress, take off old dress, and run back. This is especially funny when done by boys.

Potato Sack Relay

First person in each line stands in a sack (ball bag, etc.). The object is to hold the sack and jump down and back without falling. Winner is the first team to get all its players down and back.

Pushball Relay

First person stands behind a huge pushball. Object is to roll the ball down and back before giving off to the next person. Obstacles may increase the excitement.

Roll Ball Relay

Two lines are drawn 40 feet apart. The first person in each line has a ball. At the signal, player rolls the ball at a speed which can be outrun. After rolling the ball, player runs to the other line, waits for the ball to arrive, picks it up, runs back, and gives it to the next person.

Shoebox Relay

First person in each line stands with each foot in a shoe box. Object is to run down and back without losing the boxes. Since the next person in line must run down and back in the same boxes, each runner should try not to destroy them while running. If a box tears, the race continues and the runner must now slide the flat piece of cardboard.

Medley Relay

Each person must transfer three objects, one at a time, to a line 10 yards away. The next person must run up and bring them back, one at a time. Erasers, blocks of wood, etc., may be used as objects.

Soccer Dribble Relay

Each person moves the ball down and back using only the feet. This is more exciting if each runner has to go around or between obstacles during the run.

Sock in a Stocking Relay

Twirling a stocking with a rolled-up sock in the toe over your head like a lasso, run down and back handing off to the next person without allowing the motion of the stocking to stop.

Hoop Roll Relay

Stand inside a hoop, reach down, pick it up above the knees, and run to the other end of the gym. Drop the hoop, get out, and roll it back to the next player.

Two-Carry-One Relay

Partners face each other and make a chair of their arms. A third person sits in the chair and places his/her arms around the shoulders of the carriers. The carriers run down and back with their burden before tagging the next three people.

Piggy-Back Relay

Each team picks the smallest member of their team. This person is carried piggy back by the first player across the finish line and returns. (This line should be a shorter distance away than for most relays.) Player one then transfers the piggy-back person to the next player's back without letting the piggy-back person touch the floor. Team members may help in this transfer if needed.

Zig Zag Relay

Five Indian clubs are placed at certain intervals in front of each team. First player in each line zig zags down and back between the clubs before tagging off the next person.

Softball Base Running Relay

Four teams line up behind the bases of a softball field (one behind each base). At a given signal the first person on each team runs the bases, touching every base--i.e., runner stationed at second base would run to third base, to home, to first, to second. As soon as player crosses second base, the next team member will start. Winning team gets all of its members around the bases first.

Pass and Kneel Relay

Teams stand in file formation, in stride position. On a signal, the front player of each file passes the ball between his/her legs to the player behind, who in turn passes it on. As soon as the ball leaves the hands of a player, that player kneels down as low as possible. As the last player in each line receives the ball, she/he runs forward straddling the kneeling players. Kneeling players stand and take stride position as soon as the runner has passed them. Reaching the front of the line, the runner, facing forward, passes the ball backward between the legs and immediately kneels. Play is continued until all have run forward carrying the ball.

Jack Rabbit or Jump-the-Stick Relay

At a signal, first person in line hands the free end of a wand or broom stick to the second person in the line and both, stooping, race to the rear of their line while members of the team jump over the wand as it reaches them. Player one remains at the rear of the line and the second player races to the front, hands the free end of the wand to the third player, and so on. The winning team is the team that gets their No. 1 player back to the head of the line first.

Note: Instruct players how to jump with ankles and knees relaxed and to keep the wand close to the ground.

Dozen-Ways-of-Getting-There Relay

The players are numbered in each team from the front to the rear. Players are then told the manner in which they are to race. No. 1 may hop; No. 2 may skip; No. 3 run, etc. Each player races to a turning point and returns to tag the next player, who runs down and returns in the manner instructed.

Human Hurdle Relay

Members of each team sit on a circle, facing outward, legs extended forward and close together, with about 2 feet of space between each player. Have players number off. On a signal, No. 1 of each team stands and runs around the circle clockwise, jumping over the legs as he/she goes. When home place is reached, runner tags No. 2 player, who runs in the opposite direction around the circle. Each player, in turn, goes in the opposite direction from the predecessor. Team wins that finishes first.

Variation: Each team may wait until No. 1's complete the run, when a point is scored for the winner. Then, on signal, No. 2's run. Team with highest score after all the players have run is the winner.

Suggestions: Insist that players be seated before next runner rises. Teach players to keep legs together and fully extended.

Tadpole Relay

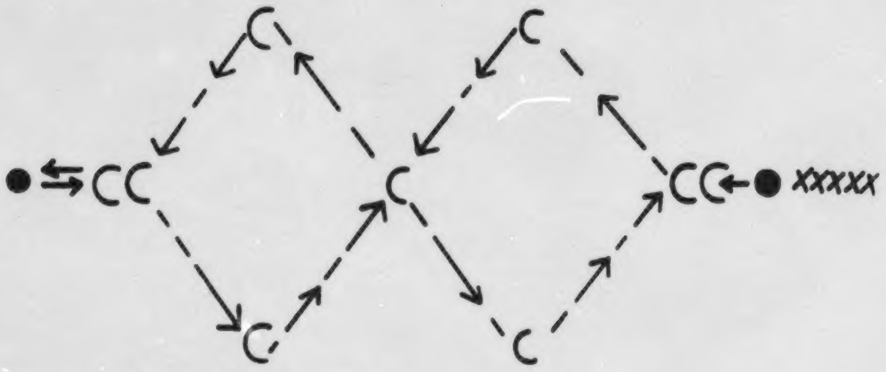
Arrange one team in a circle and the other in a file with the first player in the file within three feet of the circle. Give the ball to the player in the circle who stands nearest the file. At the signal the ball is passed from player to player around the circle--it must make as many trips around the circle as there are players on the team. At the same time the first player in the file runs around the circle and back and touches the second player, who repeats. The line players move up each time. Continue until all in file have run. The players in the file are racing with the ball as it is passed around the circle. The team wins who finishes first.

Dizzy Izzy Relay

Give the front player of each team a baseball bat. An official must be in front of each team. At a given signal, the front player of each team stands the bat on end on the floor and places forehead on the other end. Player then runs around the bat five times. The official along side counts aloud each time around the bat; and at the end of the fifth circuit, slaps player on the back as a signal to run. The player then runs to the turning line, returns, and touches the next player.

Suggestions: The bat must not be lifted from the floor nor the players head from the bat. When played indoors, care must be taken to see that the dizzy players run into nothing. The interest comes from the struggle of the dizzy player trying to get to the turning line and back. Three times around the bat may be a safer number for some groups.

Human Croquet Relay



Two teams of nine players each are needed. Since one team must form the arches while the other team runs, the event must be against time. The players of one team form the arches and arrange themselves as in croquet. They can form an arch by getting down on hands and knees or stand with legs astride, forming an arch. The other team lines up at one end. Place some object at the opposite end to represent the stakes.

At the signal the first player crawls through the first two arches, runs to the lower right-wing arch, to the two lower center arches, and touches the stake. Player then returns through the two lower center arches, to the lower left-wing arch, to the center arch, to the upper left-wing arch, and to the two upper center arches. Player touches off second player who repeats. Continue until all players have run. The teams then change position and team No. 2 runs. The team making the best time wins.

Variation: Have nine players for the arches as described above. Divide the remaining players into two teams and station one team in line behind each stake. At the signal the first player of each team runs through the arches following the course described above--they are, of course, running in opposite directions. On returning, the first player of each team touches off the second who repeats. Continue until all have run. The sport in this event centers around the fact that the opposing players, running in opposite directions, frequently reach an arch at about the same time.

****

SMALL EQUIPMENT

SMALL EQUIPMENT

Small equipment is a very necessary part of any physical education program. Use of small equipment, helps to develop manipulative skills. (See movement section for a list of skills.)

If possible, there should be enough equipment for individual work. As a minimum, there should be at least one object for two people. Children should be told how much equipment there is for each activity. This will eliminate the pushing and shoving to be first in line to get equipment.

Children should begin manipulating objects which are soft or light in nature and will not hurt if their face is hit. They can better develop skills if the fear of being hurt is removed. Let us begin with balloons, something every child loves.

BALLOON ACTIVITIES

Balloon Drive Relay

Two equal lines with first person in each line having a balloon. Object is to bat or drive the balloon down the floor and back without catching or carrying it.

Balloon Hop-Kick Relay

Same formation as above. Each person must hop on one foot and kick the balloon down the floor and back with his/her free foot.

Balloon Partner Drive Relay

Two lines of partners with inside elbow hooked. Balloon must be driven down the floor with partners alternating the volley (illegal for one person to strike balloon twice in succession).

Balloon Burst Relay

Two equal lines, each person holding a balloon. First person in each line places his/her balloon on the floor and gets in a bear position (hands and feet). Runner must stay in bear position, bat the balloon in front of him/her a distance down the court and then sit on the balloon and burst it. The next person begins when he/she hears the balloon burst.

Balloon Keep It Up

Have three or four students keep a balloon in the air with each striking the balloon before the same person hits it a second time.

Balloon Volleyball

Using people, chairs, jump ropes, etc. for the net, play volleyball using two balloons served simultaneously. Serve with an upward swing. Hit the balloon as hard and as many times as you wish. If the balloon lands on the floor on your side of the net, the opposing players score.

Balloon Football

Divide into two equal groups. A goalie for one team is standing at one end of the play area, and the goalie for the other team stands (in a chair) at the opposite end of the room. A balloon (or balloons) is tossed into the air, and each tries to work the balloon to its goal. If a goalie can grab the balloon and burst it, the team scores six points.

Back-to-Back Balloon Bursting

Have partners stand in a line, back to back, with a balloon held between their backs. On signal, they should press together and try to burst the balloon. If the balloon falls before breaking, they drop out. The first team to pop its balloon wins.

Partner Carry

How many ways can partners carry the balloon across the room and back without using the hands? (Head, backs, etc.)

Balloon Rockets

Have everyone inflate a balloon and release it in the direction of a target on the floor. The balloon landing closest to the object determines the winner.

Balloon Movement Exploration

See how many different parts of the body you can use to strike the balloon and keep it in the air.

Get Rid of the Balloons

Divide into two groups on opposite sides of a line, row of chairs, etc., each student having a balloon. At a given signal, all strike the balloons sending them across the line into the opponents territory and continue volleying all of the balloons. When the whistle blows or the teacher stops the activity, the side having the most balloons in its territory loses.

****

BEANBAG ACTIVITIES

Beanbags are of great value at the elementary level. Kindergarten children enjoy throwing and catching beanbags. These should be used for teaching skills before inflated balls are used. Beanbags are a great help in teaching "left and right".

Activities

1. Toss and catch to self or partner (free throw).
2. Toss beanbag with left hand and catch with same hand.
3. Toss beanbag with right hand and catch with left hand.
4. Toss beanbag and turn around before catching it.
5. Toss and catch with a partner.
6. Using various locomotor skills, toss and catch the beanbag.
7. Balance beanbag on your head and other body parts specified by teacher.
8. Scatter beanbags on floor and have children use locomotor movement around the bags like an obstacle course.
9. How many body parts can you balance on the beanbag?
10. How far can you jump (bunny jump) over the beanbag?
11. Run relays carrying beanbag on different body parts.
12. Toss, do pretend-activities (wash face, brush teeth, etc.), and catch.
13. Target games using wastebasket, circles, or hoops.
14. Beanbag shuffleboard - Use a suffleboard court made with masking tape. Students stand behind starting line and toss or slide beanbags into numbered squares.
15. Beanbag bowling. Use quart milk cartons and have student slide beanbags at cartons.

This list does not include all the activities possible with a beanbag. Try adapting several of the low organized games to the use of beanbags.

Yarn balls or nerf balls can be used effectively in throwing and catching skills.

1. Toss and catch to self.
2. Toss and catch with partner.
3. How far can you throw the ball?
4. How high can you throw the ball?
5. Can you roll the ball across the floor?
6. Play indoor softball with plastic bat and nerf ball.

Other items may be added to the ball collection, such as newspaper balls rolled and fastened with masking tape, stitched rolled up socks, plastic whiffle balls.

****

HOOPS

Hoops are very versatile and very inexpensive. They will last for several years if taken care of. Hoops can be made from plastic tubing and duct tape.

Use of Motor or Movement Exploration with Hoops

1. How high can you stretch with the hoop held in both hands?
2. Can you hold the hoop above your head, and drop it so that it hits the ground without touching your body?
3. Can you balance your weight on one foot within your hoop, and lean forward from the waist?
4. Can you spin the hoop and keep it going?
5. Can you spin the hoop, and go in and out of it without touching the hoop?
6. Can you roll it forward and keep it moving?
7. Can you jump in and out of the hoop while holding it on end?
8. How fast can you make the hoop go?
9. How slow can you make the hoop go?
10. Can you go from fast to slow and from slow to fast?
11. How low can you move your body and still keep the hoop moving? (Lowest would be to lie on back and move hoop around arm)
12. Can you use the hoop like a jump rope and jump slowly, then jump fast?

Games Using Hoops

1. Lay out a hopscotch design and tape to the floor for stability.

2. Musical Hoops. Hoops are scattered over gym floor, one less hoop than students. Music is played and students run, walk, skip, jump, or hop as instructed by the teacher. When music stops students must get into a hoop; one student per hoop. Those not getting a hoop become teachers helpers and stack each hoop that is taken out.

3. Bridge Building. Divide the class into two equal groups, each member having own hoop. One team is placed at one end of the classroom, the teacher stands in the middle of the room, and the other team at the other end of the room. The first student in each line places his hoop on the floor and goes to the end of the line. The next member steps into number one's hoop and tosses his/her own hoop on the floor one jump closer to the teacher. Number three steps into number one's hoop, jumps into number two's hoop and throws his/her hoop another jump closer to the teacher. Each team continues the process until the bridge reaches the teacher. That team is declared the winner. (If the hoops are thrown too far apart, it will cause some of the players to miss. In this case, they must return to the end of the line without having an opportunity to drop their hoop. Keep in mind that the

players must jump into the hoops as they go toward the teacher and also jump on their return trip to the end of the line).

4. Teach Arithmetic using body parts inside the hoop while it is on the floor. Example: Show me, not tell me, using body parts, the answer to 2 + 2. Never tell a child he or she is wrong, just say,--"If you have four body parts in your hoop, you are correct."

Inner tubes may be used in place of hoops. Large inner tubes are fun for several students to play with. The inner tubes can be purchased very reasonably from an Army Surplus Store.

1. Can you keep time to the music by bouncing on the tube (sitting)? If several people are on the tube, the ones out of rhythm discover it quickly when they suddenly get the repercussions from the other children's bounces.

2. Can you jump up and down on your tube? At first hold the child's hands or waist to give him a feeling of balance and confidence. Some children will need this support longer than others.

3. Can you catch the tube when I swing it to you?

4. Standing in the middle of your tube, can you jump out backwards? Sideways to the left? To the right?

****

WANDS

Substitute wands can be purchased at any lumber yard or building supply. They can be painted all colors to add a little spice to every game.

Individual Activities

1. Can you use the wand to show a pose that would go with a batter, telescope, sword, lumber jack, drum major, marching soldiers, hunter, etc.
2. Place the wand between the feet and jump as if you were on a pogo stick.
3. Play Follow the Leader by placing the wand and the body in many different positions.
4. The wand can be ridden as a horse. Adds some incentive in getting youngsters to gallop.
5. Balance the wand on different parts of the body.
6. Use the wand to play "keep it up" with balloons of various sizes. (Try both right and left hand and hold the wand at different lengths).
7. Use wand to move ball, balloon, puck, etc., on the floor as in hockey.

8. Hold the wand vertically with the hand at the top of the wand. Using the fingers, work the wand upward until you are grasping the bottom of the wand.
9. Hold wand in the middle vertically. Release the wand, clap hands, and catch the wand before it touches the floor. Can you clap more than once?
10. Stand the wand on the floor, turn all the way around, and catch the wand before it falls.
11. Place the wand horizontally on markers or blocks. Crawl under, slide under, crab walk under, jump over, reach across with hands, cartwheel over, etc.
12. Stand the wand on the floor. Release the wand as you swing your leg up over it, and catch the wand after the leg passes, and before the wand can hit the floor.
13. Hold the wand in both hands palms up, step over the wand one foot at a time, and bring the wand up the back and over the head returning to the original position.
14. Hold the wand horizontally in both hands. Jump over the wand without having to release either hand.

Partner Activities

1. Grasp the wand and do a dishrag turn with your partner.
2. One partner holds the wand lightly at different levels allowing the other to jump over it.
3. Hold the wand high in the air so that your partner must jump to grab it. How high can he go?
4. Hold the wand between hands, stomachs, heads, knees, etc. and see how many movements you can achieve without dropping the wand.
5. Toss the wand back and forth to your partner. Try a variety of tosses.
6. One partner stands beside the balance beam and gives the other partner problems of stepping over the wand or bending and walking under the wand as he/she progresses from one end of the beam to the other.
7. Partners sit on floor, feet touching, both hands on the wand between them. Pull; person whose seat leaves the floor loses.

Wand Games

1. Pass the Wand. This game is played from a circle formation as a "Stop the Music" game. The wand is passed from person to person. When the music stops, person having the wand drops out. Circle closes and music begins again. Last person remaining is the winner.

2. Catch the Wand. Players form a circle, number off from 1 to 10, and then change positions to confuse the numbers. One player takes the wand to the center of the circle, stands it on the floor, places the back of his/her hand on top of the wand. He/she calls a number and yanks his/her hand away from the wand. Person called, rushes to the center, and tries to catch the wand before

it strikes the floor. If so, he/she becomes the next caller; if not, he/she returns to circle and same person calls again.

3. Pass the Wand Relay. Form two equal circles. Each circle has a wand. Each group passes the wand around their circle as rapidly as possible. Group passing the wand around circle 5 times, without skipping a player, is declared the winner.

****

ROPE JUMPING

Rope jumping is an excellent complete body activity. It challenges the cardiorespiratory system, increases both speed and endurance, and contributes to coordination, rhythm, and timing. It has good carry-over values. Since the activity is not seasonal, it can be done anywhere and can be carried on throughout life. Rope jumping allows a maximum amount of student activity within a minimum amount of time and space, and it is inexpensive and easily taught. Students of all ages enjoy this activity with or without music.

Individual Rope

To determine the proper length of rope for a particular individual, stand on the center of the rope. The ends, when drawn up each side of the body, should terminate at the armpits or slightly higher. For elementary schools, ropes should be cut or purchased in 7, 8, or 9 foot lengths.

Turning the Rope Forward

1. Two jumps per turn (one jump is while rope is overhead)
2. Jump on toes of both feet
3. Jump on right foot
4. Jump on left foot
5. Jump on right foot then left foot
6. Jump on alternate feet while running
7. Jump on alternate feet while skipping
8. Rocker step; turning the rope, jump forward on one foot and then jump backwards on the other foot
9. Jump on both feet while crossing the arms on alternate turns
10. Jump on one foot, holding the other leg high, knee straight, toe pointed
11. Same as above, but alternate feet making a chorus girl kick
12. Jump on one foot, raising other leg forward on one turn and backward on the next
13. Jump with feet spread, one forward, one backward
14. Jump with feet spread sideward
15. Jump with feet spread forward and backward, reverse on every turn
16. Jump with both feet, touching handles of rope overhead on every turn.

17. Move sideways right or left while jumping
18. Jump rope and click heels together while in the air
19. Jump rope, landing with legs crossed, alternate feet each jump
20. Jump rope by hopping on one foot and tapping other toe in back; alternate feet
21. Turn rope forward twice per jump
22. Jump forward, then change direction to backward jump by swinging the rope to one side and turning your back
23. Jump forward, then change direction to backward jump by turning your back while rope is hesitated momentarily overhead
24. From a crossed-arm position, jump forward and change direction to backward jump by turning your back and uncrossing arms simultaneously

Long Rope

1. Swing the rope back and forth raising it slightly after every swing
2. Run through, rope turned forward
3. Run through, rope turned backward
4. Run in and jump once
5. Run in and jump several times
6. Jump to rhymes
7. Run in and jump several times on one foot
8. Run in and jump making quarter, half, three-quarter, or full turns with each jump
9. Run in and jump on alternate feet
10. Jump, touching floor with hand on every other jump
11. Run in and jump while turners gradually increases speed ("hot pepper")
12. Run in and jump while turners gradually raise rope off the ground ("high water")
13. Bounce a ball while jumping
14. While jumping, play catch with someone who is not jumping
15. Two ropes with two partners, each turn the ropes in opposite direction ("double dutch")
16. Two ropes with two partners, each turn the ropes toward jumper ("double Irish")
17. Two ropes, two sets of partners turning ropes so they cross in the center ("egg beater")

****

PARACHUTE PLAY

1. Grip parachute with fingers on topside and thumbs underneath.

2. Circular Movements. Many basic movements can be utilized while children move in a circular fashion, such as walking, running, hopping, skipping, galloping, sliding, draw steps, grapevine steps, and others. Parachute can be held at different levels.

3. *Chute Crawl*. One-half the class, either standing or kneeling, stretches the chute out level with the floor. The remaining children crawl under the chute to the opposite sides from their starting position.

4. Place parachute on shoe top, count to 3 and lift the parachute over the head.

5. Repeat No. 4 but have the group walk toward the center 3 steps as the chute goes up. This allows the canopy to balloon skyward with much more height.

6. Have 2 people change places by running under the chute while it is in the air. (Pick them on opposite sides of the chute for more running.)

7. Repeat No. 6 using 4 people. (Watch out for a collision in the middle; there is no stop sign.)

8. Have everyone raise the chute rapidly, walk in 3 steps, turn their back to the center of the canopy, and by getting on one knee, place the chute on the ground. If this is done rapidly, everyone winds up underneath the chute, and since the air escapes slowly, you have built a perfect igloo.

9. *Ball Circle*. Place a basketball or cage ball on the raised chute. Make the ball roll around the chute in a large circle, controlling it by raising or lowering the chute. Try the same with two balls.

10. *Popcorn*. Place a number of small nerf balls on the chute. Shake the chute to make them rise like popping corn.

11. *Team Ball*. Divide the chute players in half, so each team defends one-half of the chute. Using two to six balls, any variety, try to bounce the balls off the opponents side, scoring one point for the attacking side.

12. Play *Circle Soccer* by dividing the number of students surrounding the chute into two groups (lines or colors on the canopy make good markers for dividing the chute into two semi-circles). A ball is then placed in the middle of the chute. Everyone shakes the chute vigorously. The team whose side the ball goes over when it is knocked off the parachute loses a point. Game limit depends upon the endurance of the children.

13. Name several students to run into the center, perform a stunt, and get back in place while the parachute is thrown into the air. (For extending the length of time, 4 cords may be tied to the parachute and when chute is thrown into the air, it is released by the class and the people holding the cords control the chute until it comes within reach again. This will allow time for building pyramids, etc.

14. Place 5 to 8 balls in the center of the parachute as it rests on the floor. Divide players into two equal groups as in circle soccer. Count to three and throw the parachute into the air. Each ball that rolls off the top of the canopy and comes down on one team's side, counts as a point for the opposing side. Example: Using 8 balls, the chute is thrown into the air and three fall on my side of the chute. That scores three points for my opponents, so the score is 5 to 3, our favor.

15. Number off in 1's and 2's around the chute. Place two different colored balls in the middle of the canopy. One belongs to the 1's, the other to the 2's. The team wins who gets its ball off the canopy first.

****

BALL ACTIVITIES

Playground balls are considered a necessary part of equipment for an elementary physical education program. Ideally, there should be one ball for each student and not less than one ball for every two students.

Bicep Toss

Hold ball in the palm of the right hand, elbow bent, ball almost touching the right shoulder. Forget the ball and straighten the arm horizontally very fast. The ball will fall straight down striking the upward movement of the arm muscle. This causes the ball to be tipped upward and forward in a short arc that can be caught by the extended right hand.

Foot Pick Up

Place the feet on either side of the ball, jump, picking up the ball with the feet and catching it with the hands.

Toe Pick Up

Place one foot forward, flat on the floor in the path of a ball rolling toward you. As the ball rolls over the toes, lift the front of the foot, tip the ball upward, and catch the ball.

Ball Around Leg

Separate feet approximately shoulder width. Lean forward and hand the ball from one hand to the other as fast as possible, going around the ankle or leg each time.

Figure-8 Around Legs

Spread feet shoulder width, lean forward, hand the ball around one ankle and then around the other as fast as possible. The path of the ball forms the figure 8.

Ball Around Stomach

Roll the ball in a continuous circle around the stomach and back as fast as you can.

Bounce and Turn

Bounce the ball, turn around, and catch the ball before it bounces a second time.

Stationary Dribble

Spread feet shoulder width and dribble all the way around the body without moving the feet.

Behind the Back Two-Hand Toss

Hold the ball behind the back using both hands, toss the ball upward and forward over the head. Bring the hands from behind the back and catch the ball before it hits the floor.

Head the Ball to Partner

Using both hands, toss the ball into the air approximately 1½ feet above the head. Bend the knee and spring into the ball as it falls. The forehead (not the top of the head) should strike the ball.

Trap A Thrown Ball

Have someone toss the ball to you approximately chest high. Let the ball strike you in the stomach. If you bend forward over the ball and fall away from the ball just as it strikes the stomach, the body absorbs the shock of the ball, and it will fall straight down.

Kangaroo Jump

Place the ball between the knees and grip it with the legs. Jump forward, backward, etc., without dropping the ball. One may also walk or run with the ball in this position, but it is harder to control the ball while moving the feet alternately.

Behind the Back Catch

Toss the ball approximately 4 feet above the head. Step forward and station yourself so that the ball will barely miss the back of the head. Place both hands behind the back and catch the ball about waist high.

Short-Hop Catch

Have someone throw the ball making it bounce just before it reaches you. This will force you to scoop the ball with the hands a split second after it has hit the ground. This catch is often made by first-basemen who have received a poor throw from another infielder.

In-The-Air Rebound

Bounce or toss the ball high into the air. Jump, catching the ball as high as possible and with none of your body touching the floor.

Dribble

Dribble the ball while squatting, kneeling, standing, sitting, walking, sliding, and moving backwards.

Lean and Dribble

Spread the feet shoulder width. See how far you can lean and dribble forward, left, or right without moving the feet.

Obstacle Dribble

See if the students can dribble through tires, hoops, a ladder, or other obstacles. This will improve dribbling accuracy.

Dribble Tag

Give each student a ball. One person is "it." Everyone must dribble their ball constantly and "it" tries to tag another player.

Toss-Run-Catch

Toss and catch the ball repeatedly while running 30 yards.

Two-Hand, Between-The-Legs Throw

Hold the ball behind the back with both hands. Separate the feet, squat, and throw the ball forward between the legs.

Bounce and Jump

Jump with a partner inside a long jump rope tossed by two classmates. Bounce a ball back and forth to one another while continuing to jump the rope.

Bounce and Hit

Drop the ball. After one bounce, hit it to your partner with an open hand; closed fist.

Foot Dribble

Dribble the ball in various directions by utilizing different foot positions. Toe, side, heel, etc.

Dribble and Clap

Bounce the ball for three beats. Clap the hands underneath the ball and catch it for the fourth beat.

Bounce, Turn, Catch

Bounce the ball, spin around (left or right), and catch the ball before it bounces a second time. Can you spin around more than once?

Behind-The-Back-Pass

Dribble 10 yards and pass behind the back (right handed) to a partner standing on the left. Begin with a bounce pass and progress to an air pass. Both passes should be very soft and easy to catch.

Roll and Retrieve

Roll the ball, outrun it, get in front of it, and catch it.

Roll Against Wall and Retrieve

Roll the ball against a wall and field it. Rolling the ball at an angle will cause more running.

Roll or Bowl the Ball

Roll the ball at a pin or a target.

Hoop Roll

Roll three different sized balls into a hoop lying on the floor. Did all of them remain within the hoop?

Wall Throw and Catch

Throw a ball against the wall and catch it on one bounce in the air; turn around and catch it on one bounce; turn around and catch it in the air.

Floor Throw and Catch

Throw the ball at an angle against the floor near a wall. Cause the ball to strike the floor, hit the wall, and bounce back so that it can be caught in the air.

Straddle Ball

Formation: Single circle with children facing the center. One player stands in the middle of the circle.

Equipment: Utility ball (9- or 13-inch)

No. of Players: 10 to 12

Children form a circle with each player in a "stride" position. One child is chosen to be "it" and stands in the center of the circle with the ball. "It" attempts to roll the ball between the legs of any circle player or between any two players. Circle players may use their hands to stop the ball; however, they cannot move their feet. If the circle player prevents the ball from rolling out of the circle he/she becomes "it."

Suggestions: For an element of surprise, have all circle players turn around. The ball must be rolled through the legs. If a circle player can catch the ball before it rolls away, that player becomes "it."

Ball Toss

The children form a circle with one in the center. The center player throws the ball to each child in turn around the circle. The ball is returned to the center player each time. The object of the game is to make good throws and catches completely around the circle. After each child has had a turn in the center, the teacher can ask each circle to total the number of center players that were able to complete their throws without any errors.

Boundary Ball

Opposing teams are scattered in each half. One ball is given to a player on each team. The purpose of the game is for a team to throw, roll, or bounce a ball across the opponents goal line. A point is scored for each time this occurs. The game continues in this manner for a set time limit. Players may stop the ball in any manner they choose, or the teacher may set a limit such as only with the feet.

Teacher Ball

One child is the "teacher" or leader and stands about ten feet in front of the others who are lined up facing her/him. The object of the game is to move up to the teacher's spot by not making any bad throws or missing catches.

The teacher throws to each child in turn, beginning with the child on the left, who must catch the ball and return it to the teacher. Any child making a throwing or catching error goes to the foot of the line, on the teacher's right. Those in the line move up, filling the vacated space. If the teacher makes a mistake, the teacher goes to the end of the line, and the child at the head becomes the new teacher. A point is scored for the teacher after maintaining position for three rounds (three throws to each child). Teacher then takes a position at the foot of the line and another child becomes the teacher.

Variation: Specify methods of throwing and catching like, "Catching with the right hand only." "Catch with one," or "don't let the ball touch the body."

Simple Dodgeball

Divide group in half; one half makes a single circle, other half is inside.

The players in the outside circle try to hit those in the inside somewhere between the waist and the ankles. The ball may be rolling or in the air. When one is hit he/she joins the circle. The last one to remain in the circle is the winner. If the ball goes outside the circle, the last one who threw it goes after it. When a winner is declared, the game is reorganized and begins again.

****

LUMMI STICKS

Basically, lummi sticks are used to tap on the floor, tap together, and toss to a partner to a chant or to music in 3/4 time. The following activities can also be used with lummi sticks:

Activities

1. See how many ways you can toss the stick in the air and catch it.
2. Tap sticks together and see if the group can tap out the same sound.
3. Tap sticks over, around, and under various parts of the body. Repeat this action keeping time with music.
4. Toss sticks from one hand to the other at the same time.
5. Letting one stick be the hammer and the other the nail, take the hammer in one hand and drive the nail through the other. Repeat this activity with eyes closed.
6. Hold the stick shoulder level and catch it before it hits the ground.

7. Balance stick verically behind left leg, release the stick, turn to the right, and catch it before it reaches the floor.

8. Toss stick back and forth between partners. How many different ways can you toss the stick to your partner?

9. Can you balance the stick on your head, shoulders, wrist, toes, etc.?

10. Can you take the stick and use it to dribble a ball?

11. Use the lummi stick as a baton in a relay.

12. Place the stick between the ankles, jump in the air, and catch the stick in your hand before it hits the ground.

13. Balance the stick horizontally between the knees. Can you walk forward, backward, sideward?

14. Place the stick on your shoulder and allow it to roll down your arm and catch it.

15. Toss the stick behind the body with one hand, turn and catch the stick in front of the body with the same hand.

16. Pass one stick around the body in as many ways as possible.

17. Holding a stick in the palm of each hand, cross your arms, flip the sticks, and catch them from the crossed-arm position.

18. Balance stick on your right toe, raise your leg quickly tossing the stick in the air and catching it with the left hand.

19. Take both lummi sticks and pick up a ball from the floor.

20. Balance a ball on two lummi sticks, toss the ball into the air and catch it using the sticks.

21. Keep a balloon in the air with the sticks.

22. Cross your arms with a stick held vertically in each hand. Drop the sticks, uncross the arms, and catch the sticks before they hit the floor.

CARPET SQUARES

Carpet samples and remnants can be obtained from stores at a small price or sometimes the store owner will donate the carpet to the school.

Activities Using Carpets

Movement exploration terms and problems can be used.

1. Show me how you can jump over the carpet.
2. Show me a pose while on your carpet.
3. Show me how many ways you can be under the carpet.

Hopscotch can be played placing carpet in hopscotch patterns. Use tape on back of carpet to prevent carpet from slipping.

Melody House presents one of the best records available for use of carpet squares. To order: Carpet Squares
#MH31

Send to:

Melody House Publishing Co.
819 N.W. 92nd Street
Oklahoma City, Oklahoma 73114

* * *

COMBATIVES

Children enjoy playing, scuffling, wrestling, shoving, and rough housing with each other.

Activities

Back to Back Handshake

Standing back to back, place the right hand between the legs and shake the hand of the partner who has assumed the same position. See which one can pull the other a specified distance.

Back to Back Pull

Stand back to back with elbows locked and try to pull the other out of a circle.

Back to Back Push

Sit back to back, using your legs and arms, try to push your opponent three yards.

Curled Fingers Pull

Lock curled fingers with the opponent and see who can tug the other out of a circle.

Foot to Foot Push

Sit flat on the floor with your feet against opponents. By pushing with your hands, legs, and hip, try to force the opponent backward.

Hand to Hand Push

Face partner, place palms of hands together at shoulder level. See who can push the other backward three yards.

Head to Head Push

Two people place the top of their heads together. Each tries to push the other a certain distance or out of a circle. (This may be done on hands and knees.)

Neck Pull

Partners clasp fingers behind the opponent's neck. Each tries to pull the other four yards.

Prone Foot to Foot Push

Each person lies on the stomach with the feet touching the feet of the opponent. By pushing with fingers, etc., each person tries to push the other a certain distance.

Shoulder Push

Partners put hands on each other's shoulders. First person to push the other out of the circle wins.

Side By Side Push

Two persons lie side by side. Each tries to push the other a certain distance using the side of the body next to the other person.

Two Hands On Head Push

Each person puts both hands on the opponent's head. By leaning forward and pushing each other, they try to push the other out of the circle.

"Are You There, Mike?"

Two blindfolded players on knees facing with left hands joined and pillow in right hand. Alternate question and swatting at the answerer.

Arm-Lock Wrestle

Sitting back-to-back, lean to left so opponent's right arm or hand touches floor.

Ball Between The Knee Fight

Two people place volleyball between kneecaps, gripping the ball with their legs. Then they walk around the floor and see which one can knock the ball out first.

Balloon Boxing

Balloon tied around waist of each boxer, no clinching, burst balloon by punching.

Beat the Bear

Bear is on all fours. Bear keeper grasps waistband of bear's clothing and tries to tag others who are tagging the bear.

Breaking Arms

Own hands interlocked in circle formed by arms. Object is to force opponent to release grasp.

Bull on the Mat

Five to eight players on hands and knees on mat. Push each other off the mat, last one on is the Bull.

Chinese Pull Up

Opponents sit facing each other with feet touching and hands on broom handle. Pull opponent off floor or break opponent's hold.

Elbow Wrestling

Lie on stomach facing opponent, clasp right hand of opponent with elbows on floor. Object is to force opponent's hand to the left and touch it to the floor.

Hat Boxing

Object is to get the hat off the head of your opponent. You can knock it off or cause the person to move quickly letting the hat fall. Neither person may touch their own hat after the match begins.

Knee Slap

Using both offense and defense, see who can be first to slap knee of opponent four times.

Knife Stab

Face partner, each holds the other's right wrist with left hand. First to touch the opponent with right hand wins.

Odell Wrestling

Winner throws loser to ground any way possible without going down also.

Poison Pin

Partners stand facing each other on opposite sides of an Indian club. Using a curled fingers grasp with the opponent, each tries to pull or push the other into the pin. First person touching the pin loses.

Prisoner

Circle formation with "It" inside circle of clasped hands. "It" tries to break through circle.

Roman Wrestle

Rider on horse who is on hands and knees. Riders wrestle each other off their mounts.

Sparrow Fight

Two people in 6-foot circle grasp own ankles and try to oust opponent from circle.

Stick Wrestling

Two people grasp a broomstick and try to twist or jerk it away from each other.

Stork Wrestle

Standing on one leg, pull opponent off balance.

Take the Ball

Two people grasp a basketball. On a signal, each tries to take it from the other.

Toe Stepping

While keeping your own feet in constant motion, see who can be first to step on toes of opponent five times.

****

SELF-MADE EQUIPMENT FOR PHYSICAL EDUCATION

1. Milk cartons or empty plastic bottles from the cafeteria can be used for bowling pins, or Indian clubs. Local bowling alley may supply old bowling pins, which can be used for many games.
2. Old spindles or cones from a mill can be used for Indian clubs, etc.
3. Children can bring large tin cans or bushel baskets for target tossing games in the classroom or on the playground. Be sure the edges of the can are smooth.
4. Children may bring ears of dried corn and heavy cloth material for making beanbags in 6-inch squares.
5. Empty feed bags filled with straw, sand, or sawdust make ideal softball bases.
6. Paper plates can be used for marking play areas for running and tagging games.
7. Bottle caps can be used for target-tossing games.
8. Jump the Shot--Rope inserted in old deflated ball. Ball is swung through circle of players who jump the ball or rope as it passes beneath them. (Small bicycle tire can be used instead of the ball.)
9. A piece of rope or clothes line will serve as a volleyball net when strips of white cloth are tied every few inches and permitted to dangle 3 to 4 feet.
10. Standards for nets can be constructed by closing one opening in an old tire with plywood, pouring the tire full of cement, and inserting a metal pipe. By placing a horizontal spike through the pipe that is to be covered by cement, the standard will not work free.
11. Large tin cans make good tom-toms with pieces of an old inner tube stretched over the can and tied with shoe laces.
12. Bamboo hurdles or 5-foot fishing canes may be placed at different levels for running and jumping or over-under relays.
13. Old automobile tires or tubes may be used for relay races.
14. Ropes, tires, and halves of flat rubber balls are also methods for marking game boundaries without endangering the participants.

15. A shaker for marking boundaries may be made by using a No. 10 can with holes in the bottom. A wooden handle approximately 30 inches long should be nailed to the can. The shaker should be filled with plus-5 marble dust.

16. Used telephone poles or curbing around the school parking area can be used for balance beams.

17. Strips of a cargo parachute canopy are ideal for making all types of nets, and a long strip can be used for a class tug-of-war with hand grips for everyone.

18. An 18-inch broom handle connected to a 5-pound weight by a 28-inch rope makes a terrific wrist-and-grip exerciser. Place your hands on broom handle with the rope between. Then roll the rope around the broom handle until the weight reaches the stick.

19. A bench makes an excellent 4-count exercise gadget.

    (1) Step up, left
    (2) Step up, right (shift weight to other foot)
    (3) Step down, left
    (4) Step down, right

    Three to five minutes of this exercise is a pretty good workout.

20. A tennis ball attached to a 10-foot piece of elastic that has a 5-pound weight on the other end gives a person an opportunity to practice tennis alone.

21. Two bicycle inner tubes linked together as you would rubber bands provide youngsters with a stretch tug-of-war.

22. Shake Hands Relay--Remove top and bottom of a 2-pound coffee can and tape the edges. Place the can around the arm at the elbow. Shake hands with another person, transferring the can.

23. Two stockings stretched over a rounded coat hanger makes an excellent racket for volleying balloons, paper balls, fleece balls, etc.

24. Stuffing cardboard boxes with paper provides smaller children with vaulting boxes for movement education. Masking tape can be used to seal the boxes.

25. By cutting the bottom out of a clorox bottle and leaving about one inch of the side, one can take bottle tops and pipestem cleaners and make a tambourine. Tambourines can also be used for rackets.

26. Cut a pair of pantyhose in half and place a rolled up cotton sock in the toe. This makes an excellent device for children who wish

to transfer objects in motion (swinging) from one person to another without stopping the movement during the hand off.

27. Old cargo nets make excellent climbing devices. They may be hung indoors or they can be draped over the standards of an old swing set.

28. Have you used automobile tires or tubes, bicycle tires or tubes for the following activities?

Roll Relay
Jump In and Carry
Ball Target
Flickerball Goal
Club Snatch
Numbers Changes
Tire Throw
Boundary Markers
Tire Tug
Musical Tire
Leap-Frog Ride
Tag Bases
Relay Obstacles
Human Croquet
Bridge Building
Squirrel In Trees
Hop Scotch
Broad Jump
Softball Bases
Tire Wrestle
Tire-Roll Tag

****

STUNTS AND TUMBLING

STUNTS AND TUMBLING

Stunts and tumbling activities can contribute more to overall body fitness and conditioning than can most other types of activities. They call into play muscles which are often unused in other activities. The basic skills learned in stunts and tumbling lead into and are a foundation for developing more advanced skills in gymnastics. Stunts and tumbling helps students to:

1. Learn basic skills related to stunts and tumbling.
2. Develop agility, flexibility, the sense of balance, muscle coordination, and body control.
3. Develop muscular strength, paticularly upper body.
4. Develop courage, alertness, self-confidence, self-determination, and an improved self-image.
5. Develop an awareness and appreciation of the physical capabilities of one's self and others.
6. Provide opportunity for experiencing the personal satisfaction and sense of achievement resulting from the learning new skills.

TECHNIQUES FOR BASIC TUMBLING

1. Teach stunts in progression, simple to complex.
2. In tumbling, keep fingers spread and pointing in the direction that you are facing, or imminently will be facing.
3. The correct method is the easiest method. Improper placement of head or hands inhibits the natural action of the body and promotes additional hazards.
4. Proper execution and repetition are essential. If a poor habit has been established, go back and re-learn the trick over again.
5. Reach forward and look even farther forward on all front tumbling moves.
6. Upon completion of front tumbling moves, the head and arms trail; that is, they are the last things to come forward when extending for the landing.
7. Stress full body extension from beginning of the stunt, through completion of the stunt.
8. Do not lean forward on back tumbling moves.

9. Compliment both sides of the body. When learning beginning level stunts, keep body development balanced by alternating left and right sides equally.

10. Be relaxed and develop rhythm in your tumbling. Tense muscles inhibit optimum performance.

11. Performer's mind should be on execution of the stunt. Have confidence in your spotters, but, if you don't trust a spotter, don't throw the trick.

12. There should be a total involvement of every student throughout the entire period. The student is either performing, spotting, or analyzing the other students to see that they execute the moves properly. In effect, every member of the class acts as an instructor for the group.

13. Teachers should keep the safety of the students in mind at all times.

SAFETY FACTORS

1. Provide a vigorous warm-up period before stunts and tumbling activities are begun.

2. Be encouraging and supportive. Avoid pushing or intimidating a fearful or timid student into doing a stunt.

3. Do not permit students to practice on the tumbling mats unless a teacher is on hand to supervise, and spotters are there to assist.

4. Do not allow pushing or shoving during the activity and avoid loud noise so that students are not distracted during a stunt. Horseplay is dangerous and can lead to injury!

5. Insist on strict adherence to rules, and stress proper form. Allowing students to incorrectly perform stunts is a chief cause of accidents.

6. Spend some time in training the students to spot correctly, and insist that a spotter help the performer in all stunts.

7. Eyeglasses should be protected or removed. Jewelry, including pierced earrings, should be removed, and pockets emptied before work on tumbling stunts is begun. Gum chewing can be a hazard to both students and equipment in stunts and tumbling class.

8. Hair should be tied back away from the face to eliminate blocking vision or interfering with performance.

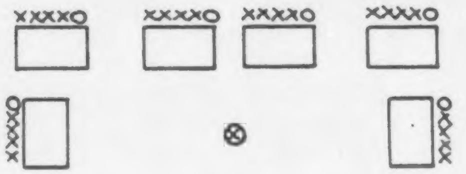
9. Establish rules for the care and use of the tumbling mats.

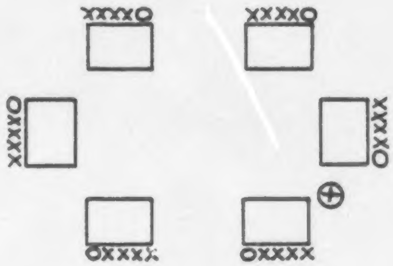
10. Equipment should be inspected daily, and should be stabilized and located in an area clear of other obstructions.

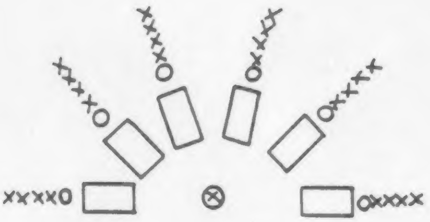
ORGANIZING FOR TUMBLING

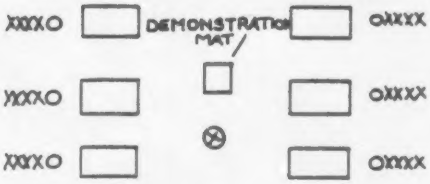
It is important to carefully organize equipment and children for stunts and tumbling lessons, so that little time is spent in waiting in line for a turn on the mat. The goal should be that each child is as active as possible. On many activities children can work across the mat sideways. Two children can easily tumble across a 6-foot-long mat and three children can work across an 8-foot-long mat. This arrangement does not rule out occasional series of rolls lengthwise on the mats.

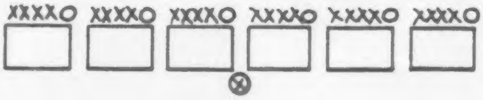
The following formations are suggested for teaching stunts and tumbling:

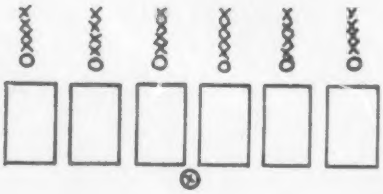

XXXXO
XXXXO
XXXXO
XXXXO
OXXXX
OXXXX


XXXXO
XXXXO
OXXXX
XXXXO
OXXXX
OXXXX


XXXXO
XXXXO
XXXXO
OXXXX
OXXXX
OXXXX


XXXXO
DEMONSTRATION MAT
OXXXX
XXXXO
OXXXX
XXXXO
OXXXX


XXXXO
XXXXO
XXXXO
XXXXO
XXXXO
XXXXO


XXXXO
XXXXO
XXXXO
XXXXO
XXXXO
XXXXO

STUNTS

ANIMAL WALKS

Elephant Walk	Straight legs with arms hanging down and swing like a trunk.
Gorilla Walk	Back hunched with arms hanging loosely.
Dog Run	Control movement on all fours.
Lame Dog	Control on "three legs".
Rabbit Jump	Squat position, hands going forward first and feet following.
Frog Hop	Jumping forward on all fours.
Wicket Walk	Hands holding toes, keep legs straight and walk.
Bear Walk	Arm and leg on one side of body move at same time.
Cricket Walk	Squat with feet between hands and weight on hands, advance feet.
Seal Walk	From push-up position, drag body, walking only with hands.
Camel Walk	Bend forward, cross arms in back to make a camel's hump. Walk slowly, first swinging the head high, then low. Lie down to rest without unfolding arms.

INDIVIDUAL STUNTS

Inchworm

A front leaning rest position is taken with hands and toes touching the floor. Keeping the hands in place and arms extended, the student walks the feet until they are behind the hands. The knees should not bend. With feet remaining in position, the student rolls forward with hands.

Crabwalk

Sit down, lift hips placing weight on the hands and feet, and walk backward, forward, or sidewards. Do not allow the body to sag.

Coffee Grinder

Lying down, extending body, student turns sideways and pivots on right arm. Right arm and both legs are fully extended with feet slightly apart. Walk feet in a circle, using the right arm as a pivot. Repeat, using the left arm.

Heel Slap

From a standing position, jump into the air, bend the knees, and bring the heels close to the body. Slap the heels.

Turk Stand

In a standing position, the student crosses one foot over the other and folds arms over chest. Student sits, keeping feet and arms in original position. In returning to standing position, student must move body forward to bring the weight over the feet and then lift upward.

Log Roll

Lie down with arms strectched overhead, and roll over and over sideways, attempting to roll in a straight line.

Rocking Horse

Lie face downward. Catch hold of the ankles and rock forward and back. Keep the chin up to avoid hitting the face.

Rising Sun

Sit on the floor with the knees drawn up close to the body. Clasp the hands together in front of the ankles. Rock back so that the feet are in the air; then rock forward forcibly until the weight is on the feet. Do not unclasp the hands.

Upspring

Explosive power from knees with toes flat and arm swinging backward and forward to produce momentum for jump to feet.

Jump Over Hands

Clasp hands in front of body, jump and swing arms under legs. Do not unclasp hands.

Dutch Jump

Extend hands in front of body. Jump, swinging legs forward and touching toes with hands. Keep legs and arms straight.

Greet the Fingers

Squat with knees apart, pass both hands behind legs, and touch fingers in front of ankles.

Stork Stand

Stand on one foot. Place sole of other foot against knees. Place hands on hips. Close eyes. Attempt to hold this position for 10 seconds (can count to 10 alligators!). Do not remove hands, open eyes, or wiggle the supporting foot.

PARTNER STUNTS

Chinese Get Up

Partners back-to-back with elbows locked, sit down and get up.

Rocker

Partners face-to-face in sitting position, one has legs over the other's legs, they hold hands and rock.

Leap Frog

Hands on shoulders of person ahead, push with hands and jump forward with feet and land in front of that person.

Eskimo Roll

Lie on back with legs raised; partner stands behind shoulders, grasp each other's ankles, roll forward, keeping grasp on ankles.

Churn the Butter

Stand back-to-back, lock elbows. Bend forward at hips, and lift partner onto back. Alternate positions.

Corkscrew

Two students standing facing each other with right hands joined. A swings his/her right leg over their joined hands, then B swings his/her left leg over their joined hands. They are then back-to-back. A then swings his/her left leg over their joined hands, B does the same with his/her right leg and they are back to their original positions, both having made a complete turn.

Rocking Chair

Two children sit down facing each other, knees bent. Each sits on the top of the other's feet. Each grasps the other's arm just above the elbows. As the first child rocks back, he/she pulls the other up, lifting the feet to keep them in contact with his/her partner. The second child sits down and rocks back, pulling the first up. The process is repeated with a rocking motion.

Wring the Dishrag

Partners stand back-to-back with hands joined overhead. Both start turning toward each other, bringing arms down in the direction they are turning and going under the other arms which are now raised. Keep turning toward each other, bringing arms down in the direction they are turning and going under the other arms which are now raised. Keep turning until a whole turn is made and they are back-to-back at the starting position.

Walking Chair

A group of students form a straight line, standing close together, one in front of the other, all facing the same direction. Everyone bends their knees and sits on the knees of the student behind. The line walks forward in rhythm, beginning on the left foot, keeping the knees bent. To keep a line joined, each child grasps the hips of the child in front.

Skin the Snake

Each player extends left hand backward between his/her legs and at the same time grasps his/her right hand, the left hand of the player in front. At a signal, the players start moving backward. The rear player lies down on his/her back, retaining the hand grasp with the player in front. The second rear player, after moving backward by straddling the last player, lies down still maintaining the grasp with two hands and keeping legs close against the body of the player in front, turning the toes in. The backward movement of the players is continued, each player lying down after passing over the other players by straddling them. When all are lying on their backs, the rear player rises, and straddling the players, moves forward pulling the next player to his/her feet. This continues until all are on their feet. By having teams, this can be used as a relay.

****

TUMBLING

Forward Roll

1. Tuck. Assume a tightly tucked squat position with the ankles and knees held tightly together and the hands on the mat, shoulder width apart. The fingers are spread and they always point in the direction you are facing. Lean forward and push off the mat with the balls of the feet, tucking the chin to the chest. Let the hands and forearms take the weight until the shoulders contact the mat. Continue to keep tightly tucked, emphasizing the rounded position of the body. Thrust the arms forward as you complete the roll, making it unnecessary to push off the mat in order to return to the squat or stand position.

2. Pike. Lean forward at the waist maintaining perfectly straight legs, ankles together, and place the hands on the mat approximately three feet in front of the feet. Lower yourself slowly to

the mat, tucking the chin to the chest and *placing* the back of the neck and shoulders on the mat. As the body rolls forward, extend the legs from the hips to gain angular motion, then *sharply* tuck the heels to the buttocks, lean forward and come to a standing position.

Note: This move will serve to indicate whether the performer has a sufficient strength in the arms to safely execute the dive roll.

Variations:

1. Start in squat position, roll to squat position.
2. Start in squat, roll to standing.
3. Start in standing, squat, roll to standing. Make this a continuous movement.
4. Extended leg stand. Upon completion of the forward roll, extend one leg forward bringing you to a standing position ready to step off immediately into another move.

3. *Straddle Stand*. As the body approaches the inverted position during the forward roll execution, spread the legs, emphasizing knee extension and toe point. When the body approaches the support position, place the hands between the legs, close to the thighs, lean forward and come up to a straddle stand position.

   Variation: Straddle stand to straddle stand. Start in a front leaning straddle stand (arms outstretched at shoulder level). Lean over and place the hands on the mat, shoulder width apart. Lower yourself slowly to the mat, tucking your chin to the chest and *placing* the back of the neck and shoulders on the mat. As the body rolls forward, keep the legs apart in straddle and let the hands and momentum push you forward to a straddle stand.

4. *Dive Forward Roll*. Lean forward at the waist as you did for the pike forward roll. As the center of gravity extends forward over the point of support, and you feel yourself falling, spring off the balls of the feet by pushing the hips forward and upward. As the hands reach for the mat, take the weight of the body on hands and arms, take a quick last look at the mat, then tuck the chin to the chest, land on the back of the shoulders (with adequate support from the hands), and roll up to a standing position.

BACKWARD ROLLS

1. *Tuck* . Assume a tightly tucked squat position with your back to the direction that you will be rolling. With the ankles and knees held

tightly together, lean backward, pushing with the balls of the feet and tucking your chin sharply to the chest. As the back makes contact with the mat, place the hands beneath the shoulders and at the same time contract the muscles in the abdominal region very tightly. Keep the chin tucked to the chest throughout the entire move. As the weight of the body transfers to the back of the head and hands, push vigorously with the arms, bringing the feet underneath you and return to the tucked, squat position.

Note: The backward roll sometimes causes problems especially with young or obese children. One major problem generally is responsible; i.e., insufficient contraction in the abdominal region. You may alleviate this by lifting up on the ends of the mat as the performer executes the trick, or you may have him/her tumble down a slight incline. Either of these actions increases the speed of movement and develops the proper habit pattern for the backward roll.

2. Straight-Leg-Sit. Standing with your back to the line of direction, lean forward as if you are attempting to touch your toes. Leading with your hips, keeping the legs fully extended and your fingertips close to the mat, fall backward. As the buttocks are about to make contact with the mat, the hands are placed on the mat alongside the hip and support the weight of the body as it is lowered to the mat. It is important to lean forward prior to falling backward, to keep a tight pike position, and to keep the fingertips close to the mat, taking weight on the hands before the buttocks make contact with the mat. The straight-leg-sit position is recommended for all backward roll movements as it increases the speed of the backward action. Complete roll in tuck position, landing on feet.

3. Straddle Stand. Upon completion of the straight-leg-sit movement, the body remains tightly piked as the roll backward is initiated. When the hands begin to assume the weight of the body, thrust legs apart; and upon completion of the backroll the performer is in a straddle stand position.

   Variation: Start in straddle, fall back as in pike position above, but keep the legs in straddle as you roll, finishing in a straddle stand.

4. Pike Stand. The same action applies as for previous backroll movements, except the legs remain together and extended throughout the entire move. Emphasize a long and strong push with the hands off the mat while keeping the chest hollowed and the head between the arms.

5. Back Extension Roll. Sit down on the mat in a piked, sitting position. Roll backwards, placing the hands under the shoulders. Keep the legs in a tight pike position until the hands assume the

weight of the body, then extend the legs (explode) toward the ceiling and raise the head forward to pass through or stop in a handstand position. Let one leg step to the mat as you walk out of the handstand position.

Note: Spot the extension roll as the student rolls backward by taking hold of both ankles as the students pushes with the hands and arms to extend into the handstand position.

HEADSTAND

1. Tip-Up. Take a full squat position with the hands on the floor between the feet. Brace the inside of the knees against the outside of the elbows. Lean forward lifting the feet off the floor and balance on the hands.

2. Tripod. Take a full squat position, placing the hands on the mat, elbows inside the knees. Rest the knees on the elbows. Tip forward in this position raising both feet from the mat and placing forehead on the mat.

3. Tuck Head Stand. From the tripod position the knees are slowly removed from the elbows and held in close to the chest in a tight tuck position as the student balances on hands and head. This stunt is possible only if the head is in advance of the hands so that a triangle is formed as a base.

4. Headstand. From the tuck headstand position, slowly extend the legs directly toward the ceiling and hold for balance. A very effective descent from the head stand is to tuck chin to chest, shift the weight to the shoulders, bring the knees close to the chest, and perform a forward roll.

5. Straddle Press to a Headstand. Start in a front leaning straddle position (arms outstretched at shoulder level). Lean over and place the hands and head on the mat (head in front of hands to form a triangle). Keeping the legs in straddle, use the abdominal muscles to pull the legs up even with the hips. Then slowly close the legs to extend towards the ceiling in a vertical headstand.

6. Pike Press to a Headstand. Start in standing position, lean over and place the hands forward on the mat. Lean slightly forward and place the head on the mat, forming a triangle with head and hands. (Toes should still be in contact with the mat). Use the abdominal muscles to pull the legs up even with the hips and then continue to extend the legs towards the ceiling in a vertical headstand.

HANDSTAND

1. Handstand Against the Wall. Before attempting a handstand on the floor with a spotter, have student do a handstand against a wall, door, or other sturdy flat surface. Have the student lean over

and place the hands (shoulder width apart, fingers spread) close to the base of the wall. Feet are in a sprinters stance. Kick one leg over head, followed closely by the second. Balance with back against the wall. A spotter can be used to assist in the kick-up against the wall.

2. Handstand With a Partner. After student learns to balance against the wall, move to the floor and use the same procedure for kicking into a handstand, using one or two spotters.

3. Handstand. Place the hands on the mat, shoulder distance apart, fingers spread and pointing forward, elbows straight. Shift shoulders forward directly over the hands. Get legs close to the body, hips vertically above the head. Kick one leg over head, followed closely by the second. Catch the balance, head up, back slightly arched. Hold this position. To descend, flex the hips, and drop down one leg at a time.

   Note: To obtain a more advanced vertical handstand, keep the head between the arms, eyes focused on a low spot on the wall behind you.

4. Handstand Rollout. The student kicks to a handstand. Pushing for maximum extension through the shoulder, over-balance the body and start to fall to the mat maintaining straight arms. Continue to look at the mat until the last moment, then bring the chin to the chest and initiate the roll. The body is lowered with straight arms until the shoulder blades contact the mat. At this time the body is tucked tightly, and the student rolls up to the standing position.

CARTWHEELS

1. Cartwheel. The cartwheel is a sideward tumbling move; later it becomes customary to step off from a front standing position when initiating the trick. Assume a side-standing position with the arms and legs spread comfortably apart. With the weight on the rear leg, step vigorously forward, shifting the weight to the front foot, maintaining the original distance between the feet and between the arms, and forcefully kick through the side-handstand position with the back leg. There is a definite rhythmical pattern to this move so it is suggested that the student count to himself in a measured cadence, one, two, three, four as the hands and feet strike the mat. (or hand, hand, foot, foot)

   Note: The arms and legs simulate the spokes of a wheel, and the body turns vertically over these support points just as a wheel would roll straight forward. Cartwheels should be mastered to both sides, so it is advisable to alternate sides almost immediately in the learning phase.

181

In order to help the student keep the body in alignment, have them practice on a line on the floor. Or tape four x's on the floor for their hand, hand, foot, foot placement.

2. One-Arm Cartwheel. This move may be done either with the lead arm or the trailing arm. When executing the move with the near arm (leading arm), keep the far arm (trailing arm) to the side of the body and pull the leading leg in close to the supporting hand.

   When performing this stunt with the far arm (trailing arm), use the lead arm in the same manner as in an ordinary cartwheel, but don't let the hand touch the floor.

3. Cartwheel - ¼ Turn. Execution is the same as for a cartwheel, but when the first foot touches down, the body makes a ¼ turn and rotates on the ball of the first foot, before the second foot touches. Thus making the ending position with both hip bones facing forward, rather than to the side wall.

4. Timing Cartwheel. Feet click together at the top of the cartwheel. In other words, you quickly pass through handstand position.

ROUNDOFF

When initially learning the roundoff, begin the move as you would a cartwheel but face the line of direction rather than assuming a sidestand position. As the student passes through the side-handstand position, there is an additional ¼ turn of the body toward the hands, while the legs are brought tightly together. Upon completion of the ¼ turn (which should square the student up with the initial starting position), the legs should be vigorously brought to the mat as the hands and arms forcefully push off the mat. During this extension of the arms, the head should be held between the arms.

It is particularly important to take the roundoff through the vertical position. Perhaps the most common error in the execution of roundoffs is the mistake of initiating the turn of the body too soon, thereby causing it to go through a diagonal rather than a vertical plane.

FRONT LIMBER

Limbers require a high degree of flexibility both in upper and lower back. When initiating front limbers, step forward with one leg while stretching the arms to the ceiling. Kick up to a handstand. Overbalance the handstand and as the body descends to the mat, extend the shoulders forcefully and at the same time bring the feet underneath the hips until contact is made with the mat. As the feet contact the mat, make a final, powerful extension of the arms; and extend the legs, rolling the body forward to a standing position with the hand and arms trailing until the standing position is reached.

BACK LIMBER

Reach to the ceiling, arch the back, and just as the hands make contact with the mat, extend the legs vigorously emphasizing a powerful push off the mat with both feet to the handstand position. As the legs thrust off the mat and approach the vertical position, contract the abdominal muscles which will maintain tonesity throughout the body and help assure the succesful completion of the trick. From the handstand position, lower the legs to the floor, returning to the standing position.

FRONT WALKOVER

Step forward and kick to handstand. But after thrusting the back leg from the mat, continue to keep the legs spread, bringing the front leg in underneath the hips, extending it vigorously as it contacts the mat and getting a powerful extension from the arms off the mat. As the body falls forward, through the handstand position, accentuate the extension of the shoulders, the roll of the hips forward, and the very forceful leg extension.

When working front walkovers, alternate sides, leading first with one leg, then the other.

Note: When executing front tumbling movements using the hands for support, always reach for the mat, stretching the arms well forward and look even farther forward with the head. This creates an arch through the upper back which is necessary for proper execution of this type of move.

BACK WALKOVER

Extend one leg comfortably forward with an exaggerated toe-point. This leg is non-weight-bearing, all the weight being supported directly over the back leg. Extend the arms overhead, reaching to the ceiling throughout the move. Just as the hands touch the mat (or slightly before if the student lacks sufficient back flexibility), kick the non-weight-bearing extended leg powerfully to the ceiling and at the same time forcefully extend the supporting leg. As the body approaches the split-leg handstand, contract the abdominal muscles and bring the leg in close to the hands.

Note; There is a tendency to allow the hips to drift forward when the student begins the backward arch. This should be checked immediately, the emphasis being to go backward, with no forward action in the hips whatsoever.

Alternate sides when working back walkovers.

FRONT HANDSPRING

The handspring is initiated from a one foot takeoff. The arms stretch forward to the mat, the eyes are focused on a spot approximately three feet in front of the hands (this is done in an effort to force an arch in the upper back), and the leading leg is very dynamically thrust to the ceiling before the center of gravity extends beyond the supporting leg. The support leg then forcefully extends, taking the center of gravity straight up through the vertical position. The kick and extension of the legs should be sufficiently dynamic so that the hands land *lightly* on the mat, completely extended (no bend at the elbow), with a powerful extension through the shoulders. This action in the shoulders should provide additional "flight" to the move, assimilating a *bounce* off the mat as the hands make contact. The feet are brought together when the body is in the inverted, vertical position, the back arched, and the landing in a *standing-arched-position*.

BACK HANDSPRING (FLIP-FLOP)

The student sits down, *just as if sitting in a chair*, with the shins and back held in a true vertical plane. (It is advisible to practice the simple act of sitting, concentrating on a straight back and straight shins.) When the body loses its balance backward, the arms are thrown dynamically overhead and backward to the mat. The legs are powerfully extended, projecting the hips to the ceiling, forcing complete extension of the body through the handstand position. An attempt is made to actually dive backward to the handstand position. After landing in a handstand, the arms are vigorously extended, keeping the chest hollowed and the head *between* the arms. The legs are "snapped" down to the mat by a vigorous contraction of the abdominal and psoas muscles.

****

LOW BALANCE BEAM ACTIVITIES

The balance beam is a versatile piece of equipment. Not only is it used by highly skilled gymnasts, but by beginners who are developing basic skills in stunts and tumbling.

1. The ability to balance is improved largely through experience and familiarity with the beam.

2. Encourage dynamic movement on the beam rather than a series of static or posed positions. Emphasize such things as running, skipping, jumping, and turning.

3. Do not over-exaggerate the need for a spotter. Balance is an ability that must stem from within the performer.

The following low balance beam (or walking board) activities are based on: (1) direction, (2) speed, (3) level, (4) base of support, (5) body position, (6) small equipment, (7) eliminating use of visual information, (8) combining a series of steps, etc., and (9) adding music.

The children can create their own variations. You can teach specific activities or you can pose a problem letting children discover their own answers. Many of these activities could be done on a line on the floor if more stations are needed.

Teaching Suggestions:

1. The arms may be extended sideward to shoulder height to give balance.

2. Stand tall and do not look at the feet.

3. Have a stationary object at eye level for the student to look at when walking.

4. Have only one student on the balance beam at a time.

5. The student may walk across the beam with or without assistance.

Activities:

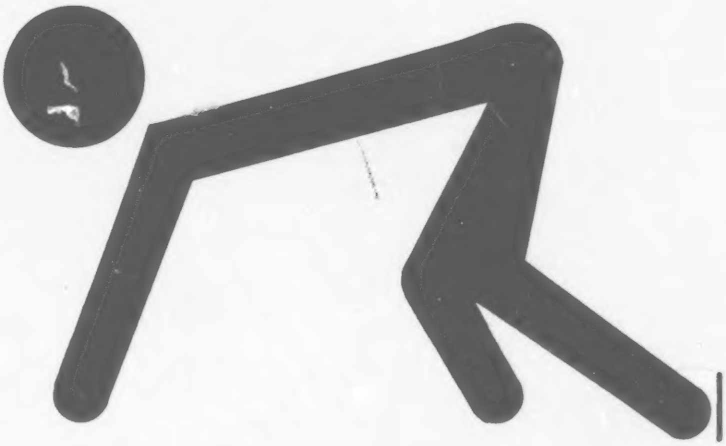
1. Walk forward, arms held out sideward.
2. Walk backward, arms held sideward.
3. Walk to middle, turn around, and walk backward the remaining distance.
4. Walk sideward right, weight on balls of feet.
5. Walk sideward left, weight on balls of feet.
6. Walk forward with right foot always in front of left.
7. Walk forward with left foot always in front of right.
8. Walk backward with right foot always in front of left.
9. Walk backward with left foot always in front of right.
10. Walk forward with hands clasped behind body.
11. Walk backward with hands clasped behind body.
12. Walk forward with arms folded on chest.
13. Walk backward with arms folded on chest.
14. Walk forward with arms held straight over head.
15. Walk backward with arms held straight over head.
16. Walk forward with arms held straight out in front.
17. Walk backward with arms held straight out in front.
18. Walk forward to middle, kneel on one knee, rise and continue to end of board.
19. Walk forward to middle, kneel on other knee, rise and continue to end of board.
20. Walk forward with eraser on top of head.
21. Walk backward with eraser on top of head.
22. Walk to middle, kneel and pickp up eraser, place on top of head, rise, and continue to end of board.
23. Walk forward, arms held out sideward, palms down, with an eraser on back of each hand.

24. Walk backward, with eraser on the back of each hand.
25. Walk forward, palms up, with an eraser in each hand.
26. Walk backward with an eraser in each hand.
27. While walking forward and backward with small buckets held out to side, drop beanbags into buckets.
28. Walk forward with erasers on back of hands and top of head.
29. Walk backward with erasers on back of hands and top of head.
30. Walk forward to middle, kneel on right knee, straighten left leg, rise, and walk to end.
31. Walk forward to middle, kneel on left knee, staighten leg, rise, and walk to end.
32. Walk backward, kneel on right knee, straighten leg, rise, and continue to end.
33. Walk backward, kneel on left knee, straighten leg, rise, and continue to end.
34. Walk to middle, balance and turn around on left foot, walk backward to end.
35. Walk to middle, balance and turn around on right foot, walk backward to end.
36. Walk one-half way right sideward, turn, and continue left sideward.
37. Walk forward with arms clasped about body in rear.
38. Walk backward with arms clasped about body in rear.
39. With arms clasped about body in rear, walk forward to middle, turn around once, and walk forward to end.
40. Walk to middle, balance on right foot. Hold arms out to side with trunk and free leg parallel to board.
41. Bounce ball on floor with one hand as you walk board.
42. Bounce ball with other hand as you walk board.
43. Walk forward with eyes closed.
44. Walk sideward left with eyes closed.
45. Walk sideward right with eyes closed.
46. Walk backward with eyes closed.
47. With eyes closed, feet side by side, stand on board. Record number of seconds balance is maintained with a five-second limit.
48. With eyes closed, one foot in advance of the other, record seconds balance is maintained with a five-second limit.
49. With eyes closed, balance on right foot and record seconds that balance is maintained.
50. With eyes closed, balance on left foot, and record seconds.
51. Walk on all fours, (cat walk) to the end of board.
52. Knee dip walk; bend one knee, scoop with other foot along side of beam.
53. Knee scale; arms straight, toe higher than head.
54. Feet switch; jump and switch feet in the air, landing with the other foot in front.
55. Skip full length of the beam.
56. Airplane; lay sideways on the beam on your stomach. Lift arms, legs, and head so that nothing touches the floor. Hold balance for 10 seconds.
57. Tucked L-seat support; sit on beam sideways, lift hips and feet off the floor. Hold for 10 seconds.

58. V-seat; sit on beam, place hands on the beam behind back. Keep legs straight, toes pointed. Raise legs as high as you can.
59. Vertical leg lift; lay on back, hold onto beam beside the head. Keep elbows close to ears. Lift one leg straight up and down, then lift other leg up and down.
60. Tucked sit, ½ turn; sit on the beam in a tucked position. Place one hand under the knees and one hand on the beam behind you. Do a ½ turn and maintain balance.
61. Straddle scale; stand on the beam in a straddle stand. Bend over at the waist with arms outstretched at shoulder level, head up. Hold balance for 5 seconds.
62. Hand support front scale; place one foot and both hands on the beam. Keeping both legs straight, raise the other leg higher than your head.

****

TRACK AND FIELD



TRACK AND FIELD

Many activities of the track and field type are well suited to elementary school children. Since degree of success in most activities of this type is related to physical size and maturity, children should be grouped with others of their own size and age for purposes of comparison.

The program should offer something for all--boys and girls, highly skilled and low skilled, and those with physical problems. Children with weight problems need particular attention and may need special goals. Particularly, they need to be stimulated and encouraged as participation will be minimal if little attention is paid to them. Special events and goals could be established for children with handicaps.

Competition is important, but must not be overemphasized. More attention should be given to improvement and progress toward a personal goal than toward beating fellow classmates. However, the basic emphasis of track and field, the desire to come out on top, must not be lost. The instructional program should have as one of its goals, the stimulation of each student to good effort and "giving it a good try."

Elementary track and field events fall into three catagories: (1) running, (2) throwing, (3) jumping.

RUNNING EVENTS

Because elementary children are growing rapidly and are often expending energy close to their capacities to develop it, endurance running events for competition are not recommended. Although gradually increasing distance running in practice periods is a desirable way to increase endurance.

Whatever the grade level, start with the shorter distances and work up gradually to the longer distances. Warm-up jogging should always precede a timed event.

SPRINTING FORM

The body leans forward, with the arms swinging in opposition to the legs. The arms are bent at the elbows and swing from the shoulders in a forward and backward plane, not across the body. Forceful arm action aids sprinting action. The knees are lifted sharply forward and upward and brought down with a vigorous pushing motion, with a forceful push by the toes. Sprinting should be a driving and striding motion as opposed to the inefficient pulling action shown by some runners.

RUNNING FORM

In running form, as compared to sprinting techniques, the body is more erect; and the motion of the arms more or less takes care of itself.

Pace is an important consideration. In running, concentrate on the following:

1. The quality of lightness and ease.
2. The quality of relaxation and looseness.
3. Good striding action.
4. Slight body lean and good head position.

How the foot meets the ground will generally take care of itself.

40-, 50-, AND 60-YARD DASHES

Equipment: Stop watch and marked field
Area: Playground
Description: Children line up with one foot just behind the starting line. Signal is "On your mark" "Get Set" "Go" on a whistle or a gun. Children must learn to run straight. Interfering with another runner is not only illegal but unsportsmanlike.

RELAY RACES

Two types of relays are generally included in a program of track and field for children.

Circular Relays

These relays make use of the regular circular track. The baton exchange technique is important, and practice is needed for this technique.

On a 220-yard track, relays can be organized in a number of ways, depending upon how many runners are spaced for one lap. The relays can be organized with four runners to each lap, each running one-quater of the way; two to a lap, each running one-half the distance; or each runner running one complete lap. In these races, each member of the relay team runs the same distance. Relays can also be organized so members run different distances. Batons should be used.

Shuttle Relays

Since the children are running toward each other, one great difficulty in running relays is control of the exchange. In the excitement, the next runner may leave too early, and the tag or exchange is made ahead of the restraining line. A high jump standard can be used to prevent early exchanges by having the runner await the tag with his/her arm held around the standard. A difficulty with this is the provision of enough standards needed for all teams.

For this type of relay, a track facility is not needed. These relays can be run on most any flat area.

BATON PASSING

The runner exchanges the baton from his left hand to the right hand of the runner ahead. The runner should carry the baton like a candle when passing. The receiver reaches back with his/her right hand with the fingers pointed down and thumb to the inside, and begins to move ahead when the coming runner is 3 to 5 yards back of him/her. He/she grasps the baton and immediately shifts it to his/her left hand while moving. The exchange to the next runner should be made on the move with the front runner timing his/her start and increase of speed to the pace of the runner coming in. If the baton is dropped, it must be picked up or the team is disqualified. An alternate way of receiving the baton is to reach back with the hand facing up. The first method is considered more suitable for sprint relays.

With either method, the initial runner has the baton in his/her left hand as he/she starts the race.

THROWING EVENTS

12-FOOT SOFTBALL THROW FOR DISTANCE

Description: Record the best one throw out of 3 or 5 trials. Distance is measured at a right angle from the point at which the ball lands to the restraining line. By having several catchers behind the restraining line and several fielders out in front, the thrower's balls can be returned quickly. Also by having the fielder nearest the stop where the ball landed stand on that spot until 3 or 5 trials have been taken, the longest throw can be determined and only that one throw measured and recorded.

BASKETBALL THROW FOR DISTANCE

This may be conducted as described in the softball throw, above.

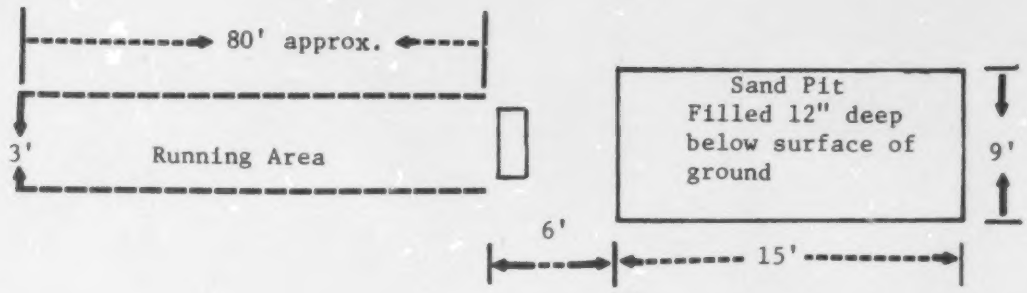
JUMPING EVENTS

STANDING LONG JUMP

In both the standing and running long jump, the measurement is made from the take-off board or line to the nearest point on the ground touched by the jumper. It is important for the children not to fall or step backward after making the jump. In the standing long jump, the performer toes the line with the feet flat on the ground and fairly close together. His/her arms are brought forward in a preliminary swing and then swung down and back. The jump is made with both feet as the arms are swung forcibly forward to assist in lifting the body upward and forward. While in the air, the knees should be brought upward and forward with the arms forward to sustain balance.

RUNNING LONG JUMP

Equipment: Beat board, sand pit
Space: Level ground, sand pit



A short run is needed and should be planned so the toes of the jumping foot will contact the board in a natural stride. The jumper takes off with one foot and should strive for height. The landing is made on both feet after the knees have been brought forward. The landing should be made in a forward direction, not sidewards.

The measure of the jump is taken from the edge of the take-off board. If the participant falls backward, the measure of the jump is taken from take-off board to the closest point that any part of the body touches the ground. It is a foul to step over edge of take-off board, and the jump is not counted.

Suggestions: Watch for proper take-off. Be sure that there is just one contestant at a time. Encourage the youngsters to land with knees bent, and to fall forward after landing.

STANDING HOP, STEP, AND JUMP

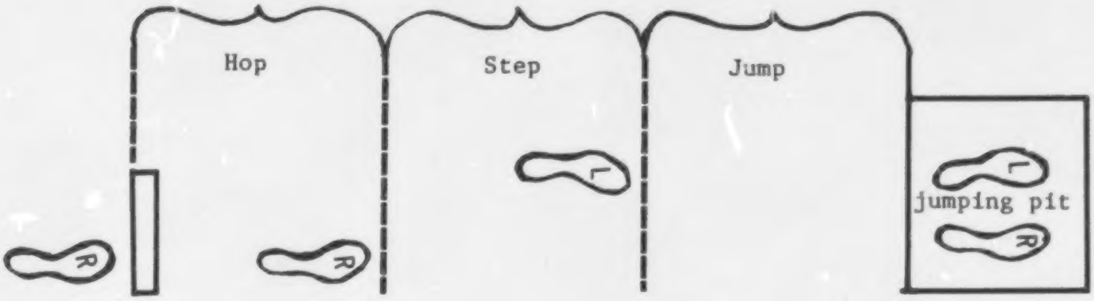
The contestant stands on one foot with toes just back of the take-off line or front of the take-off board; hops forward, landing on the same foot; steps forward, landing on the opposite foot; and finally leaps forward, landing on both feet. From start to finish the performance is continuous without a pause. It is advisable to place the take-off line in such a position that the contestant's final jump will be made into the jumping pit.

Rules:

1. Three fair trials (not including fouls) shall be allowed and the best of these recorded.
2. The contestant's performance is recorded in feet and inches to the nearest inch.

RUNNING HOP, STEP, AND JUMP

Equipment: Jump board, jumping pit
Space: Use high jump pit or long jump pit



Procedure: Use the sprint in approaching take-off board; leave board on opposite leg from long jump, thus leaving the leg you long jump with for final jump into pit. Keep hop low, as distance is more important than height. Keep weight over bent knee and foot at end of hop, bringing opposite leg forward as hop is finished in order to stop before making jump into pit. Try to gain length in step; just be sure not to overstep, to lose momentum; again keep body in same position as long jump on downward flight. Speed, balance, rhythm, momentum, and coordination are key factors in running, and in hop, step and jump.

RUNNING HIGH JUMP

Equipment: High jump standard jumping bar (or cane pole), jumping pit

Procedure: The leg farthest from bar is kicked high into air toward the bar; at the same time the take-off leg is sprung vigorously into the air. At the highest point of jump, you sould be directly facing the ground. Legs, body, and arms, straight or parallel with ground. Elementary teachers may want to have a specialist invited in to give specific coaching on good form, which is quite complex.

Suggestion: Use the western roll.

****

Bibliography

BOOKS

Adams, Ronald. Games, Sports and Exercises for the Physically Handicapped, 2nd Ed., Lea and Biger, Philadelphia, Pennsylvania, 1975.

Akers, Ghary. Have You Tried This?. State of Alabama, Department of Education, Bulletin No. 23, 1976.

Akers, Ghary. 101 Ways to Improvise, State of Alabama, Department of Education, Bulletin No. 32, 1979.

Arizona Department of Education, Physical Education Opportunity Program for Exceptional Learners (PEOPEL), ESEA Title IV, Pheonix Union High School System: Pheonix, Arizona.

Arnheim, Daniel. The Clumsy Child, 2nd Ed., C. V. Mosby, St. Louis, Missouri, 1978.

Blake, William and Ann Volp, Lead-up Games to Team Sports, Prentice Hall, Inc., Englewood Cliffs, N.J., 1964.

Blankenship, Kennith, Adapted Physical Education Guide, Department of Health, Education and Welfare, published by Alabama State Department of Education, Montgomery, Alabama, Bulletin 1979, No. 12.

Bundschuh, Ernie, Adapting Physical Education Activities: Project Dart University of Georgia, Bureau of Education for the Handicapped, USDE Contract No. H007901299.

Christian, Quentin A., P.E. Potpourri, The University Press. Wolfe City, Texas, 1975.

Christian, Quentin A., The Beanbag Curriculum, The University Press, Wolfe City, Texas, 1973.

Cooper, Kenneth H., The Aerobics Way, Bantam Books Inc., 1977.

Corbin, Charles B. and Ruth Lindsey, Fitness for Life, Scott, Foresman and Company, 1979.

Cundiff, David E. and Paul Brynteson, Health Fitness Guide to a Life-Style, Kendall Hunt Publishing Co., 1979.

Dauer, Victor P. and Robert P. Pangrazi, Dynamic Physical Education for Elementary School Children, Burgess Publishing Company, Minneapolis, Minnesota, 1979.

Daniels, Arthur and Evelyn Davies, Adapted Physical Education, 2nd Ed., Harper and Row Publisher, New York, New York, 1965.

Foreman, Ken and Virginia Husted, Track and Field Techniques, Wm. C. Brown Company, Dubuque, Iowa, 1965.

Hall, Tillman, et. al., Until the Whistle Blows, Goodyear Publishing Company, Santa Monica, California, 1976.

Kirchner, Glenn, Physical Education for Elementary School Children, Wm. C. Brown Company, Dubuque, Iowa, 1970.

Latchaw, Marjorie, A Pocket Guide of Movement Activities for the Elementary School, Prentice-Hall, Inc., Englewood Cliffs, New Jersey, 1970.

Moran, Joan, Movement Experiences for the Mentally Retarded or Emotionally Disturbed Child, 2nd Ed., Burgess, Minneapolis, Minn.

Moran, Joan and Leonard Kalakian, Movement Experience, Burgess Publishing Company, Minneapolis, Minnesota, 1976.

O'Quinn, Garland Jr., Developmental Gymnastics, University of Texas Press, Austin, Texas, 1978.

Schurr, Movement Experience for Children, Prentice-Hall, Inc., Englewood Cliffs, New Jersey, 1975.

Seagraves, Margaret C., Move to LEARN, Hunter Publishing Company, Winston-Salem, North Carolina, 1979.

Seidel, Fay Biles, Grace Figley, and Bonnie Neuman, Sports Skills, Wm. C. Brown Company, Dubuque, Iowa. 1975.

Wessell, Janet, I Can: Individualized Physical Education Curriculum Material, Hubbard Scientific Publishing Company, Northbrook, Ill.

CITY AND STATE CURRICULUM GUIDES

Norman, Oklahoma, Physical Education Curriculum Guide, Norman Public Schools.

Nebraska State Department of Education, Physical Education Curriculum Guide Supplement, Movement Exploration: A Discovery Approach, Lincoln, Nebraska, 1970.

BIBLIOGRAPHY

PERIODICALS

"Federal Register", Final Rules and Regulations, August 23, 1977

"Journal of Learning Disabilities", published monthly by the Professional Press, 5 North Wabash Avenue, Chicago, Ill.

"Journal of Special Education", published quarterly by Buttonwood Farms, Ind., 3354 Bayberry Road, Philadelphia, PA.

"Mental Retardation", published bi-monthly by the American Association on Mental Deficiency, P. O. Box 503, Peabody College, Nashville, TN., 37202.

"Teaching Exceptional Children", published by the Council for Exceptional Children, 1900 Association Drive, Reston, VA., 22091.

"The Soft American", John F. Kennedy, Sports Illustrated, December 15, 1960.

****

SECONDARY ACTIVITIES

AQUATICS

The objective of aquatics is to:

1. Be able to identify all factors of safety as related to water activities.
2. Develop a satisfactory relationship to the water and water-related activities.
3. Be able to demonstrate the basic skills related to aquatics.

CONTENT

LEVEL I	II	III
A. Safety Factors 1. Exercise care at deep water 2. Don't dive in shallow water 3 Exercise care with any dive 4. Never swim alone	A. All Strokes to Perfection 1. Crawl 2. Back crawl 3. Elementary back 4. Inverted 5. Orthodox breast 6. Side 7. Side overarm	A. Advanced Swimming and Senior Life Saving
B. Acclimatize to Water 1. Graded immersion 2. Open eyes under water 3. Face in water, blow bubbles 4. Jelly-fish float 5. Prone float, add flutter kick	B. Supine and Vertical Float	B. Instructor's Course (WSI)
C. Strokes 1. Crawl 2. Elementary back 3. Modified breast 4. Side	C. Front Dive	
D. Supplementary Skills 1. Supine float 2. Vertical float	D. CPR	

METHODOLOGY

All Strokes

1. Dry land explanation and demonstration.
2. Water demonstration of strokes.
3. Arm drills in chest-deep water.
4. Kick drills holding side of pool, partners support each other, use flutter boards.
5. Work short distances across the pool.
6. With some proficiency, go to pool lengths.
7. Add breathing phase to all strokes.

Vertical and/or Supine Float

1. Supine Float (for buoyant person)
   a. Lay out on back, hold breath.
   b. Spread arms and legs.
   c. Attempt to relax.

2. Supine Float (for non-buoyant person)
   a. Must attempt to relax.
   b. Must breathe rhythmically.
   c. Roll head back when breathing. Keep as much of body as possible under water.
   d. Arms and legs should be motionless.
   e. Rhythmic breathing must stabilize body so that head is at surface at all times.
   f. If the non-floater needs a boost, cross arms in front of chest and press down very gently to boost body; return arms to original position.

Allow students to spread out in deep water to practice skill.

Front Dive

1. Work in lines at the deep end.
2. Work from one knee or stand.
3. Help dive; chin to chest, arms extended, push with legs.

CPR

Follow Red Cross or Heart Association procedure; use anatomical dummies.

Life Saving and W.S.I.

Follow Red Cross program completely.

EVALUATION

All Strokes

Grade on a 5-point basis, one each for:

1. Arms
2. Legs
3. Breathing
4. Overall efficiency of the stroke
5. Body position in the water

Floating

Can or cannot do either float.

Life Saving and W.S.I.

1. Based upon execution of all skills.
2. Based upon written tests.
3. Based upon teaching and organizing ability in the W.S.I.

REFERENCES

All Red Cross manuals

Swimming, Vickers and Vincent, Wm. C. Brown Co., Dubuque, Iowa.

Swimming, J. Midtyling, W. B. Saunders Co., Philadelphia, Pennsylvania.

ARCHERY

The objective of archery is to:

1. Provide a high-quality learning experience for each individual student and develop the interest, skill level, and knowledge necessary for the lifetime pursuit of archery.
2. Have students learn the historical development of archery.
3. Have students learn the rules of various archery contests and approaches.
4. Have students learn the types and styles of archery tackle.
5. Have students learn the terminology of archery.
6. Have students master the fundamentals of archery.
7. Have students progress to advanced level of skill mastery.

CONTENT

LEVEL I	II	III
A. Archery Tackle 1. Bows a. Types of bows b. Care of bow c. Selection of bow d. Bow terminology 2. Arrows a. Types of arrows b. Arrow terminology c. Arrow selection 3. Safety equipment 4. Accessories	Same as Level I, but with additional and varied tackle	Same as Levels I and II, with additional and varied tackle, and arrow and bow specializations. Specialization increases relative to development of skills and interest
B. Archery Fundamentals 1. Basic fundamentals 2. Bracing 3. Stance 4. Nocking 5. Bow hold 6. Drawing 7. Anchoring 8. Aiming 9. Releasing 10. Follow-through 11. Arrow retrieval 12. Scoring		

METHODOLOGY

Proper instruction in archery requires much individual attention for the students. Although much introductory material and information may be accomplished in group presentation, the best method for instruction in archery is the individual experience. Concepts for instruction in archery is the individual experience. Concepts may be provided by lecture or group discussion, but the maximum learning occurs when these concepts are tested by practice.

It is for these reasons that it is highly recommended that the number of students in an archery class be limited to 24 or a maximum of 30. Experience has proven that large classes are not effective in the instruction of archery and the development of skills.

Archery instruction is facilitated by having students work in pairs. The amount of equipment needed may be minimized, and the processes needed for proper instruction maximized. Having students work in pairs offers the opportunity for immediate feedback while skills are being developed. Scoring, corrections to fundamentals, and overall safety are improved by paired learning. The paired students usually alternate the shooting practice in some manner, which allows the non-shooting student the opportunity to score and assist the shooting student. This further allows the instructor to spend individual time while practice is occurring.

SAFETY should be stressed at all times, and shooting practice must be controlled by the instructor. The following safety rules must be followed:

1. All persons not shooting must remain at least five feet behind the shooting line.
2. Students must not nock arrows in bows until the instructor has told them they may do so.
3. Bows must always be pointed or aimed down-range.
4. Bows must be placed in ground quivers before any student leaves the shooting line to retrieve arrows.
5. All students shooting must help others find lost arrows.
6. No person should take bows from the ground quivers until instructed to do so.
7. Students should insure no archer is standing behind them when drawing arrows from targets.
8. Arrows must be checked after each end of shooting to insure there are no damaged arrows being shot.
9. To avoid string breakage, bow strings must be checked each time the bows are used.
10. Students must never shoot in a staggered line. Targets should be set at different distances to compensate for differing skill levels.

Drills and Leadup Activities

1. Basic textbooks should be identified, and students should completely read the selected text before instruction occurs.

Most archery texts are not long, and this is easily accomplished.
2. Practice in matching equipment.
3. Practice in bracing and unbracing the bows.
4. Practice in assuming proper stance.
5. Practice in proper care and storage of equipment.
6. Practice in repair of arrow fletching.
7. Physical exercise--most texts do indicate proper strengthening exercises, and these may be accomplished by drills.
8. Shooting practice at varying distances.

Audiovisuals

A wide variety of audiovisual materials are available. Probably the best source is the Teacher's Guide to Free Films and Educational Materials, which should be in each school library. A number of sporting companies which have audiovisual materials for free or very low-cost loan are listed below.

EVALUATION

Archery evaluation usually consists of two types: Skill and knowledge.

REFERENCES

Textbooks

Biles, Figley, Neuman and Siedel, Sports Skills, Wm. Brown Publishers (1975)

Mckinney, Wayne C. Archery, 4th ed., Wm. Brown Publishers (1980)

Niemeyer, Roy K., and Zabik, Roger M., Beginning Archery, Wadsworth Publishing Company (1978)

Periodicals

Archery Magazine, P.O. Box H, Palm Springs, California.

Bow and Arrow Magazine, 550-A South Citris Avenue, Covina, California

Audiovisuals

Athletic Institute, 705 Merchandise Mart, Chicago, Illinois 60654 (super-8 cartidges on fundamentals)

Eahling Films, 2225 Massachusetts Avenue, Cambridge, Mass. 02140 (super-8 cartridges on basic skills)

Modern Talking Picture Service, 1145 N. McFadden Place, Los Angeles, California 90038 (16-mm films on instruction and hunting)

BADMINTON

The objective of badminton is to enable the student to:

1. Relate the necessity of acquiring specific skills of badminton to the development of overall fitness, quick reactions, agility, and hand-eye coordination.
2. Relate the necessity of acquiring specific skills of badminton to the development of a possible life-time sport.

CONTENT

LEVEL I	II	III
A. Brief History	A. Review Level I	A. Review Level I/II
B. Equipment	B. Singles Play 1. Scoring 2. Skill development 3. Strategy	B. Doubles Play 1. Mixed 2. Team strategy 3. Foot work 4. Serve rotation
C. Rules, Terms, Court Size	C. Overhead Smash	C. Officiating
D. Grip 1. Wrist action	D. Hairpin Shot	D. Written Exam
E. Foot Work	E. Officiating	E. Skills Test
F. Serve 1. Low-short 2. High-deep	F. Written Exam	
G. Overhead Shots 1. Clear 2. Drop	G. Skills Test	
H. Underhand Clear Shot		
I. Drive Shot		
J. Written Exam		
K. Skills Test		
L. Combine Skills into Game Situation		

METHODOLOGY

1. Foot Work
2. Court Size
3. Shot Patterns
4. Drill Activities

Serve Drill

With two people on a court, give student 7 Birdies to practice serve. Server serves all 7 birdies, trying to place the birdie over the receiver's head. Receiver stands on the court but lets the birdies drop so server can see if serve was in or out. Same action can be done with the low-short serve, trying to keep birdie low to net but long enough to hit inside service area. Receiver becomes server. Other class members practice at end and sides of gym.

Overhead Clear Drill

The clear is a high shot to the back of the court. Players take center court position. Drill starts with a serve and then continues with an overhead clear--at first, hit shuttle parallel to side lines --then hit cross court alternating courts, shuttle should be high and deep. After each hit, return to center position. This is good practice also for foot work and stamina.

Overhead Drop Shot Drill

The drop shot is a slow shot that drops just over the net in opponent's forecourt. Players begin in center position with a serve to back corner. Opponent returns birdie with an overhead drop shot to front corner. Shuttle should be directed to each corner until player gets control of shot, then shot can be switched to other court.

Smash

This is a powerful overhead shot used to "put away" any shuttle above the height of the net. Use same grip, footwork, and body position as in overhead clear and dropshot. Shuttle should be contacted at highest possible point--follow through is down and in line with flight of the shuttle. Much power should be used on this shot. Wrist action must be full and timed perfectly. Drill begins with a single serve to the back corner--opponent uses smash shot to opposite mid-court--return with a high clear--until either player misses. Begin drill again with serve.

EVALUATION

1. Written Exam
2. Skills Test

REFERENCES:

American Association for Health, Physical Education, and Recreation and Dance, 1900 Association Drive, Reston, Virginia 22091.

Department of the National Education Association (1964).

Alabama Physical Education Curriculum Guide, Grade 7-12, Alabama State Department of Education, Montgomery, Alabama 36130, (1979).

BASKETBALL

The objective of basketball is to:

1. Learn the history of basketball.
2. Develop individual skills and team skills necessary to play basketball.
3. Learn the correct terminology of fundamental basketball skills.
4. Develop good attitudes toward teammates, opponents, and officials.
5. Develop strategy in team offense and defense schemes.

CONTENT

LEVEL I

A. Ball Skills
  1. Catching
  2. Passing
    a. Two-hand chest
    b. Bounce
    c. One-hand underhand
    d. Two-hand underhand
  3. Dribbling
    a. Right hand
    b. Left hand
  4. Shooting
    a. One hand set, two hand
    b. One hand jump
    c. Free throw
  5. Rebounding
    a. Position
    b. Jump
  6. Basic rules
    a. History
    b. Court and equipment
    c. Scoring--time
    d. Team number

B. Written and Skills Test

II

A. Ball Skills
  1. Passing
    a. One hand overhead
    b. Two hand overhead
    c. Hook pass
  2. Shooting
    a. Lay up
    b. Hook shot
  3. Rebounding
    a. Offensive-defensive
    b. Reaction

B. Techniques
  1. Drills
    a. Passing
    b. Catching
    c. Dribbling
    d. Shooting
    e. Rebounding
  2. Rules
    a. Most common violations
    b. Team fouls
    c. Individual fouls
    d. Administration of fouls and violations
    e. Officials

C. Written and Skills Test

III

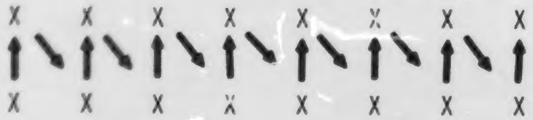
A. Team Concept
  1. Team offense
    a. Plays-concept
    b. Philosophy
  2. Team defense
    a. Philosophy
    b. Style
  3. Game strategy
    a. Personnel
    b. Kind of offense and defense scheme
  4. Officiating

B. Varsity Competition

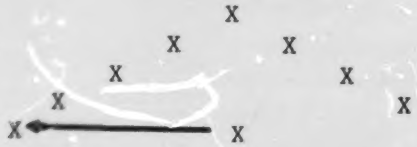
METHODOLOGY

Catching and Passing

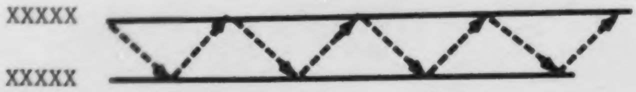
1. Stationary passing using two lines:



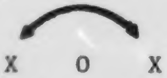
2. Stationary passing using semicircle:



3. Running and passing, using two lines:



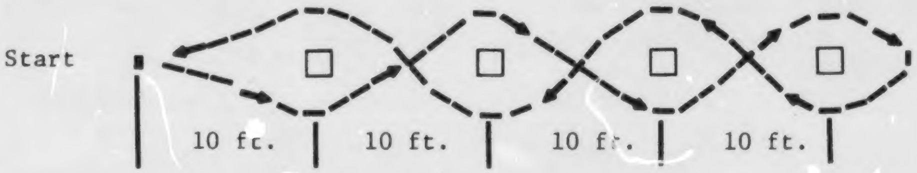
4 Passing around an obstruction:



Dribbling

1. Dribble the length of the court without looking down at the ball.
2. Dribble the length of the court moving as fast as possible, using a high dribble.
3. Dribble the length of the half-court using the control dribble (low dribble).
4. Dribble the length of the court with the non-preferred hand.
5. Dribble up and down the court using the following movements: forward, backward, and sideward.

6. Dribble length of court, alternating hands (three right, three left, etc.).
7. Chair dribble: Set up 4 chairs on court, equal distance apart. Have a student dribble down and back between chairs.



Recommended scoring for chair dribbling is:

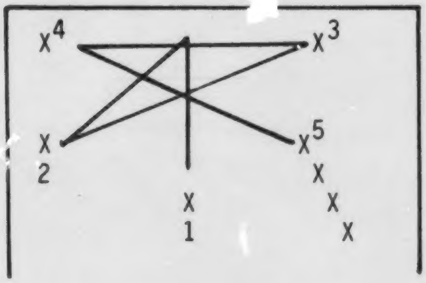
15 seconds - A
16 seconds - B
17 seconds - C
18 seconds - D
19 seconds - F

8. Dribble the length of the court wearing sun glasses which have masking tape on lower half of each lens.

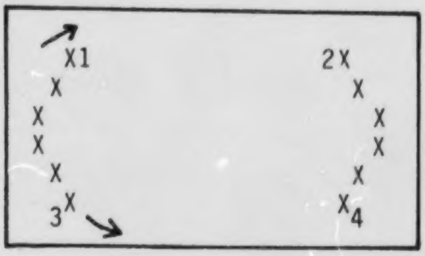
Shooting

1. Two line warm-up shooting drill.
2. Three player weave drill or figure 8 (throw the ball, go behind the receiver, and proceed down the court).
3. Star Drill or 5 Spot Drill:

1 rebounds and throws to 2, then takes 2's place; 2 throws to 3 and takes 3's place; 3 throws to 4 and takes 4's place; 4 throws to 5 and takes 5's place; 5 shoots and goes to end of line 1. Repeat. . .



4. Russian Lay-up Drill: Start with ball at 1 and 3. Shoot at 1 then go to end of line at 2. Rebound at 2 and then go to shoot at 3. Rebound at 4. After rebounding at 4, go to 1 to shoot.



Rebounding

1. Rebounding timing drill: Coach shoots the ball to the backboard and the player times the jump as the ball comes off the board.
2. One-on-one block-out drill: Coach shoots and each player tries to block the other out and get the rebound.
3. Three-on-three block-out drill: Same as one-on-one above.
4. Cut-throat drill: Each player plays individually and attempts to get as many rebounds as possible. The first player to get 10 rebounds becomes shooter.

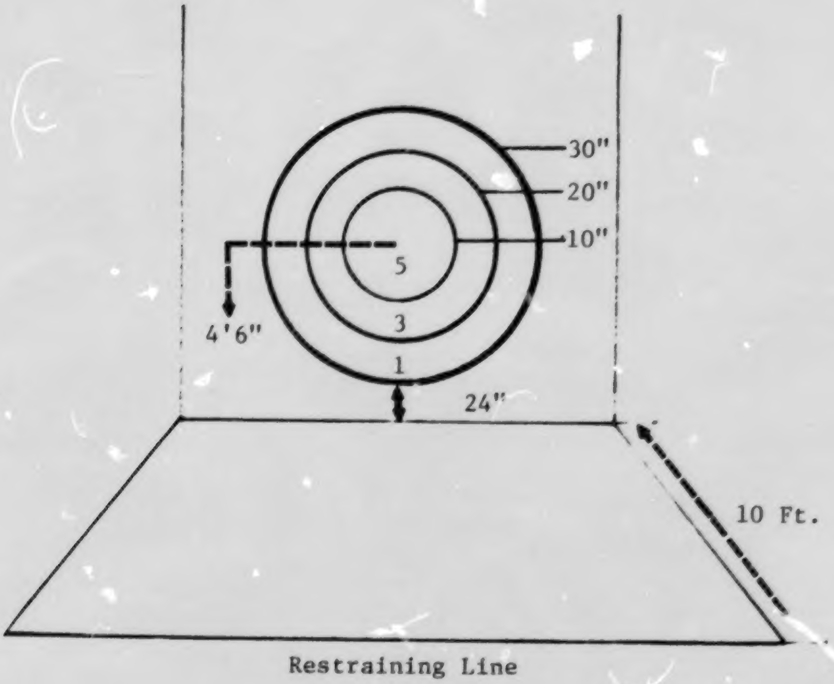
EVALUATION

Push-Pass Test

1. Purpose: To measure speed and accuracy of passing.
2. Facilities and Equipment: A target area, a basketball, and a stopwatch.
3. Procedures: The student stands behind a 10-foot restraining line facing a target placed on the wall. The student uses a two-hand chest pass to throw to the target for 30 seconds. The student must have both feet behind the restraining line when passing but may go forward of the line to retrieve the ball.
4. Instructions: "Stand behind this line and pass to the target using a push-pass. You will be timed for 30 seconds and should try to accumulate as many points as possible during this time. The better of two trials will count. Ready, Go!"
5. Scoring: The score is the total points made in 30 seconds. A ball which lands on circle is scored by the value of the

inside circle. A ball which lands outside the circle counts no points. Two trials are given, the better one counting.

6. Testing Personnel: One person to time, one to call point values, and one to record points after each pass. The passes will be so fast that the addition of points will be difficult for the spotter. They can be added more accurately after someone has recorded them.



REFERENCES

Harkins, Mike: Successful Team Techniques in Basketball, Englewood Cliffs, Md., 1966, Prentiss Hall

1980 Official Basketball Rule Book, National Federation of State High Schools Association, Kansas City, Mo.

Armbruster, David A., Musker Frank F., Irvin Leslie W. Basic Skills in Sports for Men and Women, The C. V. Mosky Company, St. Louis, Mo. (1971)

BOWLING

The objective of bowling is to:

1. Apply the proper etiquette when bowling.
2. Grip the ball properly.
3. Select a ball according to fit.
4. Keep score.
5. Correct errors.
6. Use and understand bowling terminology.

CONTENT

LEVEL I	II	III
A. Basic Terminology 1. Alley; surface where played 2. Foul; touching foul line 3. Double; two successive strikes 4. Frame; one-tenth of game 5. Gutter ball; ball that leaves alley 6. Handicap 7. Open frame; not making strike or spare 8. Strike; clearing ten pins with one ball 9. Spare; clearing ten pins with two balls 10. Turkey; three strikes in a row 11. Line; a game which is 10 frames	A. Review Level I	A. Position Bowling 1. Strikes 2. Spares rules
B. Safety Rules	B. Four-Step Method	B. Rules 1. Legal pinfall 2. Fouls
C. Ball Control 1. Grip 2. Stance 3. Push-away 4. Pendular swing 5. Release 6. One-step method	C. Delivery 1. Straight ball 2. Hook ball 3. Curve ball	C. Competitive 1. Individual 2. Team
	D. Etiquette	
	E. Scoring	
	F. Aiming 1. Pin bowling 2. Sport bowling 3. Line bowling	

METHODOLOGY

The One-Step Delivery

1. Ready position
2. The pendulum swing
3. The pushaway

The Four-Step Delivery

Handling the Bowling Ball

1. Stepping the ball
2. Lifting the ball
3. Gripping the ball

The Coordinated Delivery

Games

Straight ball
Pin identification
Scorekeeping

1. The score in bowling consists simply of the cumulative record of pins knocked down in each of ten frames. It is a means of comparing the performance of the bowlers within a possible perfect total score of 300. Each game or line consists of ten frames, with a maximum number of two balls rolled each frame. The total possible score in each frame is 30 points.

2. If a strike is made--all 10 pins with the first ball--a score of 10 in that frame, plus the number of pins cleared with the next two balls rolled, is recorded.

3. If a spare is made, a score of 10 in that frame, plus the number of pins cleared with the next ball rolled, is recorded.

4. If a strike or spare is not made, record the number of pins cleared from 0 to 9.

Etiquette on the Lanes

Attire

On the Lane Instruction at Bowling Lanes

EVALUATION

Evaluate according to behaviorial objectives. Some must be done through observation and others through written tests.

1. Skill test
2. Written test; rules

REFERENCES

Bellisimo, Lou, The Bowler's Manual, Englewood Cliffs, N.J., Prentice-Hall, Inc. (1965).

Casady, Donald R., and Liba, Maria R., Beginning Bowling, Belmont, CA.: Wadworth Publishing Co. (1962).

Martin, Joan, Bowling, Dubuque, Iowa: Wm. C. Brown Company Publishers (1966).

FLOOR HOCKEY

Floor hockey consists of two teams of eleven players on any size gym floor. Only the goalkeeper is permitted certain kicking priveleges. All other players may use only the stick to play the ball. The game is started at the center of the floor with the "bully". The objectives are:

1. Designed for strenuous activity and continuous play.
2. Develop leadership, team play, and cooperation.

CONTENT

LEVEL I	II	III
A. Basic Terminology 1. Blade; the curved end of stick 2. Hit; striking the ball with the face of stick 3. Bully; method used to commence and restart game. Two players hit floor and opponent's stick alternately, 3 times (facing each other) before attempting to gain possession of ball or puck 4. Dribble; moving the ball or puck along the floor. Stick is in contact with ball or a series of short taps 5. Goal; when ball or puck passes over the goal line between the goal posts (1 point) 6. Obstruction; placing stick or body in such a way that opponent is not permitted to move freely to the ball 7. Roll-in; method used to commence play when the	A. Review Level I Unit	A. Offensive Strategy 1. Move as a unit 2. Skilled ability in passing and handling
	B. Skills 1. Carrying stick 2. Dribble 3. Drive 4. Push pass	B. Defensive Strategy 1. Prevent the offensive team from scoring 2. Gaining posses- of the ball 3. Offensive and defensive tactics include those used in field hockey and ice hockey
	C. Positional Play 1. Stress position and team play	

LEVEL I	II	III
ball goes out over side line 8. Sticks (foul) lifting the stick above the waist at any time		
B. Basic Rules		
C. Grip of Stick 1. Keep hands separated 8-12 inches on the stick.		
D. Equipment 1. Flexible plastic sticks 2. Whiffle ball or plastic puck. 3. Net		
E. Teaching Hints 1. Introduce sport by showing its relationship to field hockey, and ice hockey. It is an excellent indoor game and can be played in any gym.		

METHODOLOGY

Give demomstrations, explanation, and analysis of skills with students in formation.

1. Have students run straight ahead at top speed, swerve quickly to the left, then continue running forward.
2. Zigzag through obstacles placed in a straight line.
3. Face any one direction and move as fast as possible to the four corners of a 3-yard square. This requires movement forward, sideways, and backwards.

Stick Work

1. To gain maximum control, take a "shake hands" grip with the left hand at the top of the handle. The right hand with a similar grip, moves up and down the handle depending on stroke to be used.

210

One of the purposes of floor hockey is to provide a team game that can be enjoyed without having to spend a great deal of time on techniques of play and on rules.

EVALUATION

1. Skill test
2. Written test; rules

REFERENCES

Barnes, Mildred J., *Field Hockey*, Boston: Allyn and Bacon, Inc., 1961.

Haussermann, Caroline, *Field Hockey*, Boston: Allyn and Bacon, Inc., 1970.

Pollard, Majorie, *Hockey For All*, New York: Thomas Nelson and Sons, 1957.

FOOTBALL

The objective of football is to:

1. Develop the individual and team skills of football.
2. Learn the rules, strategy, and officiating procedures of football.
3. Learn the terminology of football.
4. Learn the development of football through the years.
5. Promote leadership abilities and a sense of responsibility.

CONTENT

LEVEL I	II	III
A. Basic Rules 1. Officials 2. Safety precautions 3. Equipment 4. History	A. Review Level I B. Passing 1. Forward pass 2. Lateral pass 3. Center pass	A. Offensive Strategy 1. Passing 2. End run 3. Reverse 4. Lateral 5. Buck
B. Stance 1. Offensive line 2. Defensive line 3. Offensive back 4. Defensive back	C. Catching the ball 1. Punt 2. Forward pass 3. Center snap	B. Defensive Strategy 1. Run defense position and alignment 2. Pass defense a. Pass rush b. Zone pass courage 3. Punt defense a. Rushing kicker b. Return
C. Blocking 1. Shoulder block D. Tagging or Touching E. Kicking Game 1. Punting 2. Place kick	D. Fundamentals of Offense 1. Formations; numbering system 2. Position of players 3. Kick formation 4. Kickoff return E. Fundamentals of Defense 1. Defensive alignment 2. Pass defense 3. Punt return	

METHODOLOGY

1. Explanation
2. Discussion
3. Demonstration
4. Lecture
5. Visual aids
6. Drill and lead-up games
7. Resource persons

Suggested Lead-Up Game: Rope-Tackle Football

Eight players are on a team. There are no guards or fullbacks. Other positions are the same as regular football. Each player wears two pieces of rope attached under his/her belt, as in flag football. Regular tackling is not permitted. Instead, the opponent downs the ball carrier by pulling one of the pieces of rope free. The ball carrier may not use a stiff arm to ward off opponents. Blocking is only permitted above the belt, and the blocker's feet must not leave the ground.

Time-out on all punts until the ball is kicked. A team must declare when it intends to punt. The kicker may not be rushed. First downs are made by advancing the ball across a 10-yard strip toward the opponent's goal.

Time per periods may vary for different age groups. For the elementary age level, 6-minute quarters are recommended, with 2-minute intermissions between the first and second and the third and fourth periods, and a 5-minute intermission between second and third periods. All other rules are the same as regular football.

EVALUATION

Skill Test

1. Forward pass for distance
2. Fifty-yard dash with football
3. Blocking
4. Forward pass for accuracy
5. Punt for distance
6. Ball-changing zig-zag run
7. Catching the forward pass
8. Pull out
9. Kick off
10. Dodging run

Written Test

Rules, strategy, equipment, safety precautions, etc.

REFERENCES

Armbruster, David A., Musker, Frank F., Irwin, Lester W., *Basic Skills in Sports* C. V. Mosby Co., St. Louis, MO (1971)

Menke, Frank G.: *Encyclopedia of Sports*, N.Y., N.Y.

Official Football Rule Book, National Federation of State High Schools Association 1980 Kansas City, MO

GOLF

The objective of golf is to:

1. Understand and apply the rules. terminology, and etiquette of the game of golf.
2. Select and use the proper club of the three club groups: woods, irons, and putters.
3. Utilize the adequate safety precautions.
4. Evaluate one's game.
5. Learn the psychology of the game of golf.

CONTENT

LEVEL I

A. Basic Terminology
   1. Tee
   2. Rough
   3. Bunker
   4. Sand trap
   5. Fairway
   6. Hazard
   7. Hole
   8. Green
   9. Obstruction
   10. Flagstick
   11. Par
   12. Bogey
   13. Handicap
   14. Clubs

B. Safety Rules

C. Grip of Club
   1. Overlapping
   2. Interlocking
   3. Finger

D. Foot Position; Stance
   1. Open
   2. Square
   3. Closed

E. Addressing the Ball

F. Swing
   1. Back swing
   2. Down swing

G. Equipment

II

A. Review Beginning

B. Shots - Irons
   1. Chipping
   2. Hazzard
   3. Pitch and run
   4. Long irons

C. Shots - Woods
   1. Tee shot
      a. Driver
      b. Fairway woods
      c. Short woods

D. Putting
   1. Stance
   2. Grip
   3. Swing
   4. Concentrate

III

A. Rules and Regulations
   1. Tee area
   2. Tee to green
   3. On the green

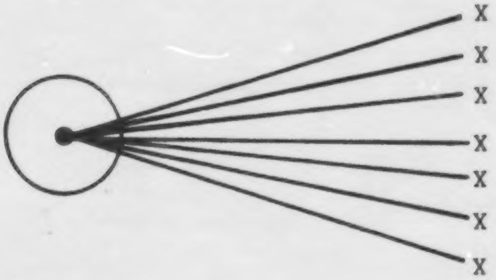
B. Strategy of the--
   1. Weather
   2. Course condition
   3. Course layout

C. Play on the Course
   1. Individual
   2. Group
   3. Tournament
      a. Match
      b. Medal

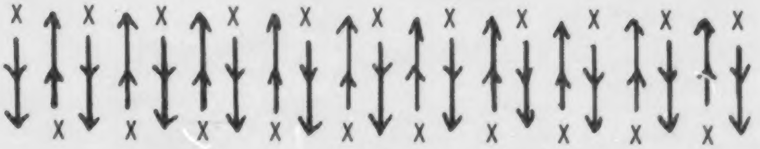
METHODOLOGY

Outdoor Instruction

Organization will vary depending upon the space and equipment available. A range 200 yards long will accommodate most beginners. If this is not available, rubber or plastic balls may be used. Players should line up in a straight line a safe distance from the next player. Balls should be hit to a central point.



Double lines facing each other about 30 to 40 yards apart may be used when hitting plastic balls.



A circle formation may be used for teaching grips, address, stance, etc. Players may be given 10 to 20 balls to hit. Each player should retrieve the balls on signal. Keep all formations safe. Teachers should use good judgement.

Indoor Instruction

1. Layout of course
    a. Different layouts
    b. Par
    c. Parts
        (1) Tee
        (2) Fairway
        (3) Rough
        (4) Cup
        (5) Green

221

2. Object of game
    a. Fewest strokes possible from tee to cup
    b. Determination of winner
        (1) Fewest total strokes (medal play)
        (2) Most holes won (match play)
3. Explanation of clubs
    a. Woods
        (1) Number; usually four
        (2) Maximum distances; average player

		Women	Men
(a)	No. 1	225 yards	250 yards
(b)	No. 2	200 yards	225 yards
(c)	No. 3	175 yards	200 yards
(d)	No. 4	165 yards	175 yards

    b. Irons
        (1) Numbers 2 to 9, pitching wedge and sand wedge
        (2) Maximum distances; average player

		Women	Men
(a)	No. 2	160 yards	190 yards
(b)	No. 3	150 yards	180 yards
(c)	No. 4	140 yards	170 yards
(d)	No. 5	130 yards	160 yards
(e)	No. 6	120 yards	140 yards
(f)	No. 7	100 yards	120 yards

4. Terminology
    a. Ace--hole-in-one
    b. Approach--the shot that should put the ball on the green
    c. Birdie--one under par
    d. Bogey--one over par
    e. Bunker--sand-filled depression, hazard
    f. Caddie--one who carries clubs
    g. Chip--approach shot; one-third in air, two-thirds roll
    h. Divot--piece of turf cut on players' swing
    i. Eagle--two under par
    j. Fore!--warning to players that a ball is on the way
    k. Green--putting surface
    l. Honor--right to drive or play first
    m. Hook--ball that curves from right to left (right-handed player)
    n. Par--specified number of strokes for a hole or course; determined by excellent players
    o. Pitch--approach shot; two-thirds air, one-third roll
    p. Rough--grass on course that is not prepared for play
    q. Sand trap--bunker
    r. Slice--a ball that curves from left to right (right-handed player)
    s. Tee
        (1) Portion of ground from which first shot of hole is made
        (2) Peg used to elevate ball on teeing ground

EVALUATION

1. Written examination on rules, etiquette, and terminology.
2. Skills test using each of three club groups in execution of various shots; woods, irons, and putting.
    a. Check grip, serving, and performance.
    b. Accuracy test may be established by using point system for each shot performed.

REFERENCES

Bruce, Ben and Davies, Evely, Beginning Golf, Wadsworth Publishing Co., Inc. Belmont, California (1973)

Nance, Virginia and Davis, Elwood, Intermediate Golf, Wm. C. Brown Co. Publishing Dubuque, Iowa (1966)

Golf Magazine, Publish Monthly by Universal Publishing, 234 E. 45th, New York, New York

GYMNASTICS

The objective of gymnastics is to:

1. Be safety conscious and develop good techniques for spotting on each piece of aparatus.
2. Develop good techniques for executing individual skills on each piece of aparatus.
3. Develop good techniques for combining individual skills into basic routines on each piece of aparatus.

CONTENT

LEVEL I	II
A. Side Horse (men) 1. Flank vault 2. Front vault 3. Rear vault 4. Squat vault 5. Wolf vault 6. Thief vault	A. Side Horse (men) 1. Scissors 2. Single leg cuts, same arm and leg 3. Single leg cuts, opposite arm and leg 4. Flank vault from front support to rear support 5. Flank dismount from front support 6. Travel
B. Trampoline 1. Controlled bounce 2. Knee drop 3. Seat drop 4. Front drop 5. Back drop 6. Bounce with one-half turn 7. Bounce with full turn 8. Straddle touch	B. Trampoline 1. Combinations a. Knee-seat-stand b. Knee-seat-front-stand c. Seat-knee-seat-stand d. Front-knee-seat-stand e. Seat-front-seat-stand f. Seat-½ turn-seat g. Front-½ turn-front (turntable)
C. Parallel Bars (men) 1. Jump to full arm support 2. Straddle travel to center 3. Controlled swing 4. Swing to flank dismount 5. Swing to rear dismount	C. Parallel Bars (men) 1. Swinging dips forward and backward 2. Front uprise 3. Back uprise 4. Upper arm kip 5. Upper arm balance

LEVEL I	II
6. Swing to front dismount 7. Single leg cut-off from support	
D. Horizontal Bar (men) 1. Full arm swing 2. Hip pullover 3. Single knee swing up forward 4. Single knee circle forward 5. Single knee circle backward	D. Horizontal Bar (men) 1. Hip circle backwards 2. Swinging kip 3. Swing and ½ turn at end of forward swing
E. Still Rings (men) 1. Chin-arm extensions each side 2. Inverted hang 3. Nest hang 4. Nest hang, one hand and foot 5. Double knee swing up 6. Turn over forward from support	E. Still Rings (men) 1. Single leg cut-off forward and regrasp 2. Single leg cut-off forward 3. Inverted hang 4. Dislocate
F. Balance Beam (women) 1. Mounts a. Front support to straddle seat b. Knee scale c. Back seat 2. Basic moves a. Walk b. Slide c. Squat and stand d. Squat and turn e. One-leg balance f. Turns g. Static positions 3. Dismounts a. Reverse straddle seat b. Jump from beam c. Using hand for support d. Jump off, no hands	F. Balance Beam (women) 1. Mounts a. Squat mount b. Wolf mount c. Straddle mount d. Single leg shoot through 2. Basic moves a. Small hops b. Fast turns c. Kicks and knee lifts d. Forward roll

LEVEL I	II
G. Uneven Bars (women)	G. Uneven Bars (women)
1. Jump and hang	1. Back hip pullover
2. Pull ups (both grips)	2. Glide, single shoot through to stride position
3. Leg lifts from hand	3. Back hip circle
4. Front support	4. Mill circle
5. Swing, beat, squat, and sit on low bar	5. Swing, beat and turn
6. Cast	6. Simple combinations
7. Underswing dismount	
8. Single leg mount and dismount	
9. Balance positions	

METHODOLOGY

1. Emphasize the importance of spotting and maintaining a correct spotting position.
2. Keep the hands ready; not to catch, but to prevent head and neck injuries.
3. A warm-up for activity should include basically a stretching period.
4. Have all skills demonstrated for the class. Show two or three on each piece of apparatus and then add new skills each period.
5. Depending upon the size of the class, it is best to reduce the overall group to small squads.
6. Emphasize proper terminology to familiarize students with each move.
7. Set apparatus in such a position to enable the squads to rotate in order from one station to the next.

EVALUATION

1. Grade for each skill. With each skill consider giving 2 points if the execution is good, 1 point if the skill is simply completed, and a 0 for an incompletion.
2. Unless the students have the opportunity to repeat this activity for several years, grading should be reasonably lenient.

REFERENCES

Phyllis Cooper, Feminine Gymnastics, 2nd ed., Burgess Publishing Co.

B. Frederick, Gymnastics for Men, Wm. C. Brown Co., Dubuque, Iowa

D. Casady, Sports Activities for Men, Macmillan Co., NY, NY

Wm. Vincent, Gymnastic Routines for Men, W. B. Saunders Co., Philadelphia, PA.

MODERN DANCE

The objective of modern dance is to:

1. Develop a well-disciplined and controlled body.
2. Develop a movement vocabulary of dance skills.
3. Understand elements and principles of movement expression.
4. Study similarity, variety, and distinctiveness in dance.
5. Relate development in dance to comparable development in the other arts.
6. Develop abilities oriented toward group and individual creativity, performance, choreography, and research.

CONTENT

LEVEL I

TECHNIQUES

- A. Axial
    - 1. Flexibility
    - 2. Strength
    - 3. Balance
    - 4. Agility
    - 5. Coordination
    - 6. Posture awareness
- B. Locomotor
    - 1. Walk
    - 2. Run
    - 3. Leap
    - 4. Jump
    - 5. Hop
    - 6. Slide
    - 7. Gallop
    - 8. Skip
- C. Rhythm
    - 1. Meters
    - 2. Accents
    - 3. Even
    - 4. Uneven
- D. Creativity

LEVEL II

EXPLORING DANCE

- A. Elements
    - 1. Level
    - 2. Direction
    - 3. Focus
    - 4. Contour
    - 5. Tempo
- B. Qualities
    - 1. Swing
    - 2. Sway
    - 3. Percussive
    - 4. Sustained/legato
    - 5. Staccato
    - 6. Suspension
    - 7. Collapse
    - 8. Vibratory
- C. Creativity

LEVEL III

DANCE COMPOSITION

- A. Design
    - 1. Floor
    - 2. Spatial
    - 3. Group relations
- B. Form
    - 1. One-part
    - 2. Two-part
    - 3. Three-part
- C. Creativity

METHODOLOGY

1. Explanation
2. Discussion
3. Demonstration
4. Problem-Solving Tasks
5. Improvisations

EVALUATION

1. Skill Tests. Continual evaluation of an objective and subjective nature of both technical and creative abilities.
2 Written Tests. Based on knowledge of terminology as related to each level.

REFERENCES

Hayes, Elizabeth, Dance Composition and Production for High Schools and Colleges, New York: A. S. Barnes & Co., 1955.

Lockhart, Aileene S. and Esther Pease, Modern Dance: Building and Teaching Lessons, Dubuque, Iowa: William C. Brown Co., Inc., (1977).

Turner, Margery J., Modern Dance for High School and College, Englewood Cliffs, New Jersey: Prentice-Hall, Inc., (1957)

Dance Magazine, 268 West 47 Street, New York, NY.

The Language of Modern Dance, Connecticut College, New London, Connecticut, Slides of Contemporary Dance.

Dance as an Art Form, Shoreo Arts, 33 East 18th St., New York, NY 10003.

SHUFFLEBOARD

The objective of shuffleboard is to:

1. Acquire the skill to properly execute---
   a. Stance
   b. Grip
   c. Stroke or delivery of disc
   d. Offensive play
   e. Defensive play
   f. Scoring
2. Acquire a working knowledge of---
   a. Rules, terminology, and etiquette of the game
   b. Tactics of the game

CONTENT

LEVEL	I	II	III
	A. Sighting for Aim	A. Sighting for Aim 1. Perfect skills	A. Sighting for Aim 1. Perfect skills
	B. Shooting the Disc	B. Shooting the Disc 1. Perfect skills	B. Playing Tactics 1. Perfect skills
	C. Placing and Holding the Cue	C. Playing Tactics 1. Doubles	C. Playing Tactics 1. Tournament play
	D. Lunge and Follow through		
	E. Playing Tactics 1. singles		

METHODOLOGY

1. Introduce pupils to an overview of activity.
2. Provide active experiences for each member of the class in the activity.
3. Supply written materials (duplicated or phamplets) on rules, skills, strategy, safety, and other phases of activity.
4. Organize teams, groups, facilities, equipment, and activities in a manner which will keep the entire class engaged.
5. Consider adaptions and adjustments of rules which may make the activities more suited to facilities, equipment, and pupil abilities.
6. Establish definite and valid criteria for the evaluation of pupil skills and knowledge.

EVALUATION

Skill Test

Would include, but not be limited to---

1. The student shall execute proper stance.
2. The student shall execute proper grip.
3. The student shall properly execute delivery of disc on shuffleboard court.

Written Test

1. The student shall be able to cite rules and terminology.
2. The student shall correctly identify equipment and facilities.

REFERENCES

Omero C. Catan, Secrets of Shuffleboard Strategy, USA (1967)

SOCCER

The objective of soccer is to:

1. Be able to successfully execute the basic skills of soccer.
2. Be able to interpret the rules of soccer as they apply to game conditions.
3. Be able to identify the different positions as they relate to location on the field and to playing the game.

CONTENT

LEVEL	I	II
	A. Conditioning 1. Stretching 2. Sprints 3. Distance runs	A. Position Play 1. Offense 2. Defense
	B. Review of Rules	B. Position Play 1. Lanes on the field
	C. Basic Skills 1. Traps a. Inside of foot b. Sole of foot c. Inside of leg d. Chest or stomach 2. Passes a. Inside of foot 3. Heading 4. Dribbling 5. Instep kick 6. Tackling	C. Set Play 1. Offense 2. Defense
		D. Specific Situations 1. Begin play 2. Direct kicks 3. Indirect kicks 4. Penalty kicks 5. Corner kicks 6. Offsides position
		E. Who Covers Whom from Offense to Defense

METHODOLOGY

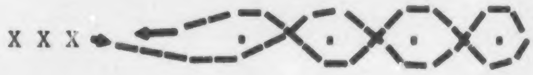
Passing, Trapping, Heading

1. Work from a circle formation with one person in center of circle to coordinate practice of skills.

Dribbling

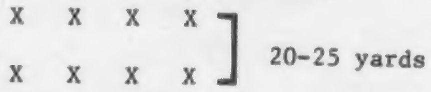
1. Work in straight lines.
   Dribble ball, pass off, go to end of line.

Set up markers, dribble in and around and return, go to end of line.



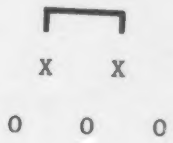
Instep Kick

1. Set up lines approximately 20 to 25 yards apart. Kick to person in opposite line.

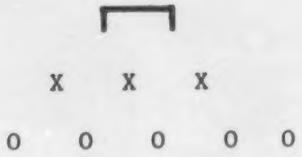


Tackling

1. Explain technique.
2. Go one on one.
3. Set up in front of goal mouth and use three on offense against two on defense.



4. Set up in front of goal mouth and use five on offense against three on defense.



Position Play and Specific Situations

All of Level II should be developed through the use of various visual aids and can best be developed by applying each section on the chalkboard.

EVALUATION

Trap, Passes, Heading

1. The number of successful executions of each skill from a base limit, such as X number out of 10.

Dribbling

1. Time each person on a given distance on a straight away.
2. Time each person through a marked course.

Instep Kick

1. For distance
2. For accuracy by shooting on-goal

REFERENCES

H. Goldman, Soccer, Allyn and Bacon, Boston, Mass.

R. Nelson, Soccer for Men, Wm. Brown Co., Dubuque, Iowa.

SOCIAL DANCE

The objective of social dance is to:

1. Learn the historical background of each of the dances.
2. Develop movement understanding for the appropriate steps.
3. Learn the dance positions and correct leading and following techniques.
4. Learn the basic rhythm necessary for the dances at each level.
5. Realize the carry-over values of social dance and the role of social dance in our society.

CONTENT

LEVEL	I	II	III
	Dances: Foxtrot Lindy Fad	Dances: Waltz Cha-Cha Fad	Dances: Tango Rhumba Fad
	A. Movement Analysis	A. Movement Analysis	A. Movement Analysis
	B. Rhythmic Analysis	B. Rhythmic Analysis	B. Rhythmic Analysis
	C. Dance Positions	C. Dance Positions	C. Dance Positions
	D. Leading and Following	D. Leading and Following	D. Leading and Following
	E. Style	E. Style	E. Style
	F. Historical Background	F. Historical Background	F. Historical Background

METHODOLOGY

1. Explanation
2. Discussion
3. Demonstration
4. Problem-Solving Tasks

EVALUATION

1. Skill Tests. Continual evaluation of an objective and subjective nature of students as individuals and with partners.
2. Written Tests. Based on knowledge of terminology, basic steps, and rhythmic fundamentals as related to each level.

REFERENCES

Ellfeldt, Lois and Virgil L. Morton, This is Ballroom Dance, Pala Alto, California: National Press Books (1974).

Fallon, Dennis J. and Sun Ann Kuchenmeister, The Art of Ballroom Dance, Minneapolis, Minnesota: Burgess Publishing Co., (1977).

Harris, Jane A., Anne M. Pittman, and Marlys S. Waller, Dance A While, Minneapolis, Minnesota: Burgess Publishing Co., (1978).

SOFTBALL (SLOW PITCH)

The objective of slow-pitch softball is to:

1. Teach basic skills and fundamentals of softball.
2. Promote an appreciation and interest in softball as a leisure activity.
3. Teach rules, strategy and officiating of softball.
4. Teach an appreciation for care of equipment and safety rules.
5. Promote leadership and responsibility to team members.

CONTENT

LEVEL I

A. Rules; Basic
   1. Umpires
   2. Safety regulations
   3. History
   4. Equipment

B. Throwing
   1. Overhand full arm swing
   2. Short arm swing
   3. Underhand pitch

C. Catching; Positions
   1. Above waist
   2. Below waist
   3. Either side
   4. Across body

D. Hitting
   1. Grip
   2. Stance
   3. Eye-hand coordination
   4. Swing
      a. Free swing
      b. Choke swing
   5. Bunting

II

B. Review Beginning Unit
   1. Infield
      a. 1st base
      b. 2nd base
      c. 3rd base
      d. Shortstop
   2. Pitcher
   3. Catcher
   4. Outfield
      a. Left field
      b. Center field
      c. Right field
      d. Rover

C. Base Running

D. Basic Terminology

III

A. Team Offensive Strategy

B. Team Defensive Strategy

C. Game Competition

METHODOLOGY

1. Demonstrate correct form in executing various skills.
2. Practice-skills-with-success is a must.
3. Use student leadership in the practicing skills.
4. Use soft softballs in developing fundamental skills to build confidence at the same time.
5. Correct faulty skills immediately.
6. Check and practice skills periodically.
7. In working on skill development, divide classes into squads and group them according to ability.
8. Allow each student an opportunity to play each position.
9. Teach more advanced skills and techniques to advanced students.
10. Divide the class into teams grouped according to skill ability.
11. Allow the highly skilled student to practice with students of comparable ability.

Suggested Drills and Lead-Up Games

1. Players line up in a shuttle formation. The first player throws to the person across from him/her and runs to the end of the line opposite him/her. The player catching the ball throws it to the next player across from him/her, and runs to the back of the line opposite him/her.
2. Use a double line with players facing each other. Have the players throw the ball to each other, using the overhand and underhand throw.
3. Place several players behind each base. Have the players throw from the base where they are to other bases; such as throwing from first to second, first to third, and first to catcher.
4. Arrange the players in a single line with a leader several feet away, facing them. The leader rolls a grounder to each member of the team. The player to whom the ball is thrown runs to meet the ball, scoops it up, and throws it back to the leader. After five turns, number two becomes the leader and all move up one position.
5. Pepper
   Five to eight players
   Equipment: one softball and one bat
   Game:
   a. One batter 15 feet from other players in a semicircle facing him.
   b. Fielders pitch ball to batter so batter is able to hit it. If the pitch is poor, the fielder must go to the end of the fielding line.
   c. If the batter fails to hit the ball or hits the ball over the heads of the fielders, the batter must go to the end of the fielding line.
   d. The player at the front of the line then becomes the batter.
   e. Fielder who fails to field the ball properly when it is hit to him/her must go to the end of the fielding line.
   Object of the game is to remain the batter for as long as possible.

6. Work-up

Seven to twelve players
Equipment: four bases, one softball, one bat
Game;

a. Players number off
b. Positions
    (1) 1, 2, and 3 are batters
    (2) 4 is catcher
    (3) 5 is pitcher
    (4) 6 is first baseman
    (5) 7 is second baseman
    (6) 8 is third baseman
    (7) 9 is left fielder
    (8) 10 is center fielder
    (9) 11 is right fielder
c. Each player moves up one place when an out is made or when there is no one left to bat.
d. A player who catches a fly ball exchanges places and numbers with the batter.

EVALUATION

The physical education program should include a wide variety of group and team games. Basic skills in these games will provide students with a background for out-of-school recreation and a chance to develop their skills. Fundamental skills and a thorough knowledge of the game should be the primary concern. Also, advanced skills should be included in the program, and students should practice these skills under actual game conditions.

A checklist may be helpful in evaluating each student's techniques. Evaluate each student's ability to:

1. Throw for distance.
2. Throw for accuracy. Have starting line and target. Use point system.
3. Underhand pitching. Use target on wall.
4. Fungo hitting; placement of hits to various field positions.
5. Fielding ground and fly balls. Count number fielded without error.

Written Tests.

Cover basic rules and strategy, use of equipment, and officiating techniques.

REFERENCES

Armbruster, David A., Musker, Frank F., Irvin Leslie W. Basic Skills in Sports for Men and Women, The C. V. Mosky Company, St. Louis, MO (1971)

Official Softball Rules, Washington, D.C. 1979-80 AAHPERD

Official Softball Rules, Albany, N.Y. 1969 J. DeBeer and Son, Inc.

SPEED-A-WAY

Speed-A-Way consists of two teams of seven players on a field measuring 100 yards by 60 yards (may be decreased for beginners). Players positions are identical to those in soccer. One of the unique features of Speed-A-way is that players may run with the ball. When a player is tagged by an opponent while running with the ball, the ball is given to the opposite team for a free kick. The objective of Speed-A-Way is to:

1. Increase strength, endurance, agility, coordination and balance.
2. Engage in vigorous activity and develop attitudes of good sportsmanship.
3. Develop leadership, team play, and cooperation through playing Speed-A-Way.

CONTENT

LEVEL I	II	III
A. Basic Terminology 1. Aerial ball: A ball which may be legally passed, run with, kicked or reconverted to a ground ball 2. Dribble: A succession of controlled kicks used in advancing the ball 3. Holding the ball: Maintaining possession of an aerial ball for longer than 3 seconds 4. Punt: A ball kicked after being dropped by a player and prior to touching the ground 5. Tie ball: A ball caught and held by two opponents simutaneously. A toss-up follows	A. Review Beginning Unit	A. Team Offensive Strategy
	B. Ball Skills 1. Throwing and catching 2. Pivoting 3. Guarding 4. Dribbling 5. Passing with either foot 6. Kick up one foot, both feet, and moving the ball 7. Running with the ball 8. Passing to a moving player	B. Team Defensive Strategy
	C. Scoring 1. Field goal 3 points 2. Touchdown 2 points 3. Drop kick 4 points	C. Game Competition using advanced skills
	D. Teaching Hints 1. Stress position and team play	D. Teaching Hints 1. Offensive and defensive tactics including those used in hockey, soccer, speedball, basketball, and football

LEVEL I	II	III
6. Drop kick: A ball dropped and kicked as it strikes the ground		
B. Basic Skills		
C. Team 1. Two teams of 11 players each advance the ball toward the opponent's goal		
D. Teaching Hints 1. introduce sport by showing its relationship to hockey, speedball, soccer, basketball, and football. One of the unique features of speed-a-way is that you may run with the ball		

METHODOLOGY

1. One of the purposes for speed-a-way is to provide a team game that can be enjoyed without having to spend a great deal of time on techniques of play and on rules.
2. Relays using a soccer ball; students in double line.
3. Two-against-two drill. One pair of players tries to keep control of the ball away from another pair. This drill will develop endurance as well as provide practice in passing, receiving, trapping, dribbling, and running with the ball.
4. Use the appropriate drills from speedball, soccer, and basketball.

EVALUATION

Evaluate according to behavioral objectives. Some must be done through observation with skill tests and others through written tests.

REFERENCES

Larsen, Majorie S., Speed-A-Way Rules, 1754 Middlefield, Stockton, California 95204.

Speed-A-Way, A New Game for Girls and Boys, 1754 Middlefield, Stockton, California 95204 (1960).

SPEEDBALL

Speedball consists of two teams of eleven players on a field measuring 100 yards by 60 yards (may be decreased for beginners). Players positions are identical to those in soccer. The rules of soccer apply when the ball is on the ground; the rules of basketball apply when the ball is in the air; and the rules of football apply in the forward passing of the ball and scoring. The objective of speedball is to:

1. Learn the basic rules of speedball and develop sufficient skills and strategy to enjoy playing the game.
2. Develop leadership, team play, and cooperation.
3. Learn foot dexterity.

CONTENT

LEVEL I	II	III
A. Basic Terminology 1. Aerial Ball: A ball which is legal to play with the hands; the ball is raised into the air from a kick or a pass when it has not yet touched the ground 2. Dodges: Tactics used to avoid tacklers. 3. Feints: Deceptive tactics used to confuse the opponents 4. Interchanging: A defensive tactic used in changing positions among defensive players 5. Trapping: Stopping a moving ball with the body or feet. 6. Volley: Playing the ball with the head or any part of the body except the hands, forearms, and feet before the ball touches the ground	A. Review Beginning Unit	A. Team Offensive Strategy
	B. Ball Skills 1. Kick up one foot, both feet, moving ball 2. Drop kick 3. Punt 4. Dribble 5. Pass on ground 6. Place kick 7. Catching 8. Footwork 9. Blocking 10. Shooting for goal	B. Team Defensive Strategy
	C. Scoring 1. Field goal 2 points the ball advances cross the goal line between the goal posts and under the crossbar. 2. Touchdown 2 points 3. Drop kick 3 points 4. Penalty kick 1 point; the ball passes between the goal posts and over the crossbar	C. Game Competition
		D. Teaching Hints 1. Offensive and defensive tactics include those used in soccer, football, and basketball. Include drop-kick and touchdown pass as methods of scoring

LEVEL I	II	III
B. Basic Skills C. Rules 1. Rules of soccer apply when the ball is on the ground. 2. Rules of basketball apply when the ball is in the air. 3. Goal keeper has no special privileges and there is no off-side. A player may neither bounce the ball nor run with it. D. Teaching Hints 1. Introduce sport by showing its relationship to football, soccer, and basketball; skills of kicking, throwing, and catching are used. Speedball should be taught after the soccer unit. It is an excellent cold weather game.	D. Teaching Hints 1. Stress position and team play	

METHODOLOGY

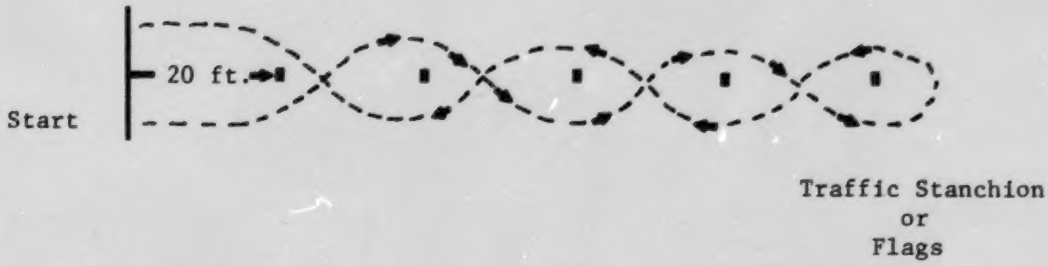
1. Give demonstrations, explanations, and analysis of skills with students in hollow square, semicircle, or standard floor formations.

2. Organize squads in groups of eleven members, to facilitate game practice.

3. Drills

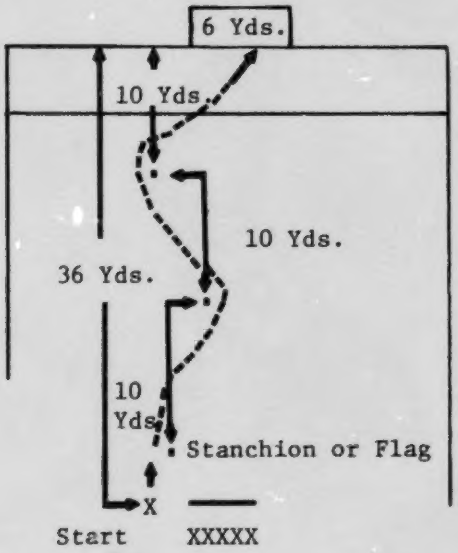
Dribble

The player starts with the ball and dribbles with the feet in and around five traffic stanchions.


20 ft.
Start
Traffic Stanchion
or
Flags

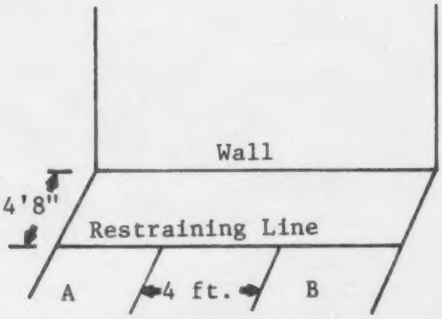
Dribble and Pass

The player starts dribbling the ball outside the first obstacle, inside the second, and outside the third obstacle. Just as he/she passes the third, he/she passes the ball (using the foot) so it goes between the goal posts; then he/she retrieves the pass and moves back to starting line.


6 Yds.
10 Yds.
10 Yds.
36 Yds.
10
Yds.
Stanchion or Flag
X
Start
XXXXX

Foot Pass

The ball is placed on the floor in area "A". The ball is passed diagonally with the foot against the wall, so that it rebounds in a forward direction toward area "B". The player crosses the neutral area to "B" to gain control of the ball with either or both feet, and again passes the ball to the wall toward "A". The player continues back and forth across the neutral area.



EVALUATION

Evaluate according to behavioral objectives. Some must be done through observation with skill tests and others through written tests (rules).

REFERENCES

NAGWS Guide, Flag Football-Speedball, AAHPERD, 1900 Association Drive, Reston, Virginia 22091.

TABLE TENNIS

The objective of table tennis is to:

1. Acquire the skill to properly execute:
    a. The serve
    b. The half volley or push shot
    c. The top spin
        (1) The forehand
        (2) The backhand
    d. The chop
        (1) The forehand
        (2) The backhand
    e. The backhand flip
    f. The drop shot
    g. The smash
    h. Scoring
2. Acquire knowledge specific to:
    a. The rules, terminology, and etiquette of the game
    b. Brief history
    c. Selection and care of equipment
    d. Safety precautions
    e. Offensive play
    f. Defensive play
    g. Tactics of the game
        (1) Singles
        (2) Doubles

CONTENT

LEVEL I	II	III
A. Brief History B. Equipment and Facilities C. Rules and Scorekeeping D. Serving 1. Paddle grip 2. Ball handling E. Volleying strokes 1. Forehand drive 2. Backhand drive F. Playing tactics 1. Singles	A. Serving 1. Perfect skills B. Volleying Strokes 1. Block forehand chop 2. Backhand chop C. Playing tactics 1. Doubles	A. Serving 1. Perfect skills B. Volleying Strokes 1. Drop shots 2. Smash C. Playing Tactics 1. Tournament play

METHODOLOGY

1. Introduce pupils to an overview of activity.
2. Provide active experiences for each member of the class in the activity.
3. Supply written materials (duplicated or phamplets) on rules, skills, strategy, safety, and other phases of the activity.

EVALUATION

1. Skill Test. This would include, but not be limited to, the following skills.
   - a. Student shall be able to serve ball correctly seven consecutive times.
   - b. Student shall be able to successfully volley ball with opponent for 60 seconds.
   - c. Student shall be able to properly use equipment and facilities.
   - d. Student shall participate in a singles and doubles tournament.
2. Written Test
   - a. Student shall be able to cite rules and terminology.
   - b. Student shall be able to properly identify equipment.

REFERENCES

Table Tennis for the Seventies, Johnny Leach, N.J. (1971)

TENNIS

The objective of tennis is to:

1. Develop the basic, intermediate, and advanced skills for playing tennis.
2. Develop a knowledgeable understanding of the rules, techniques, and strategies for the game of tennis.
3. Learn etiquette, sportsmanship, and safety aspects relating to the game of tennis.
4. Devlop proper skills for the care and selection of equipment and facilities.
5. Promote a positive appreciation and enjoyment for the game regardless of the skill level.

CONTENT

LEVEL I	II	III
A. Grips 1. Eastern forehand 2. Eastern backhand 3. Two-handed backhand	A. Grips 1. Continental	A. Serve 1. American twist (continental grip, backhand grip) 2. First and second serve strategy and placement
B. Serve 1. Flat serve (eastern forehand grip)	B. Serve 1. Top spin serve 2. Slice serve 3. Second service 4. Return service	B. Ground Strokes 1. Forehand 2. Backhand (ball control, consistency and placement power, mental strategy
C. Ground Strokes 1. Forehand 2. Backhand (footwork)	C. Ground Strokes 1. Forehand (placement, footwork, underspin) 2. Backhand	C. Volley 1. Angle volley 2. Side spin 3. Half volley
D. Volley 1. Forehand (eastern forehand grip) 2. Backhand (eastern backhand grip)	D. Volley 1. Forehand (continental grip, placement, footwork) 2. Backhand	D. Lob 1. Offensive lob 2. Defense the offensive lob
E. Singles and Doubles 1. Court position 2. Rules of game 3. Scoring; regular no advantage 4. Court etiquette	E. Lob 1. Defensive	E. Overhead Smash 1. Placement and control
F. Additional Information 1. History 2. Equipment and facilities	F. Overhead Smash 1. Continental grip	
	G. Approach Shot	
	H. Poaching	

LEVEL	I	II	III
		I. Singles and Doubles 1. Tournament play 2. Match etiquette 3. Scoring 9- and 12-point tie-breaker 4. Organization of tournaments	F. Approach Shots 1. Slice approach 2. Approach volley G. Dropshot H. Poaching (signals) I. Single, Doubles, and Mixed Doubles

METHODOLOGY

1. Group Dynamics
   a. Demonstration; large and small groups
   b. Shadow practice; large and small groups
   c. Buddy system; two

2. Developmental Techniques
   a. Ground strokes
      (1) Scoring low to high for natural topspin
      (2) Practice shadow movements without ball with total group
      (3) Key points; ready position, watch ball, racquet back, contact, follow through
   b. Serve
      (1) Power loop position; serve from service line
      (2) Shadow movement without ball
      (3) Toss ball up fence post (like it was an elevator)
      (4) Key points; toss, watch ball, back swing, power loop, reach, contact, follow through
   c. Volley
      (1) Hand only; punch movement
      (2) Face of racquet (hand on back of racquet face); punch
      (3) Choke up on neck of racquet; punch
      (4) Regular grip; eastern for beginners and continental for intermediate and advanced

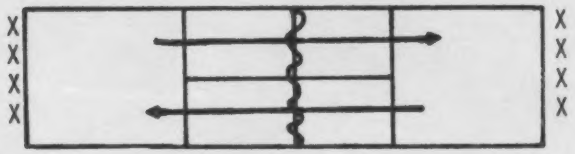
3. Lead-up Games

Short Court Game

Play game (singles or doubles) using service line as end boundry. Bounce ball for serve.

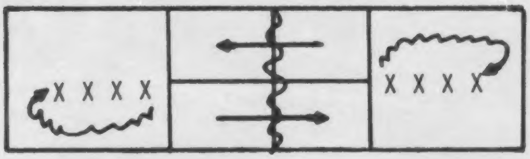
Sudden Death

Even number of players on each baseline. Anyone can stroke ball; ground strokes or volley. If player fails to return ball over net, he/she is eliminated. Play until only one player remains on court.



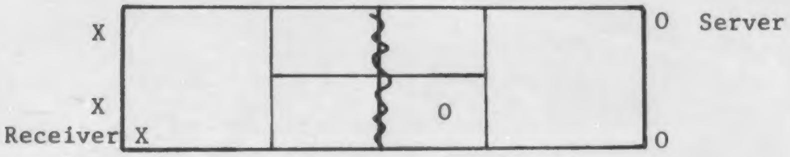
Continuous Volley Game

Students line up on each side of net. Keep volley going continuously. Student hits volley and returns to end of line.



Triples Tennis

A team of three players competes against another team of three players.



4. Drills

Hand and Eye Coordination

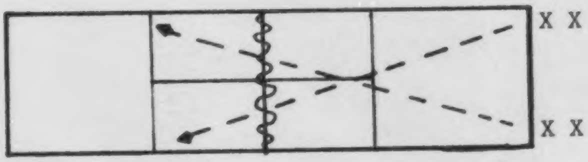
Floor dribble (ball and racquet)
Air dribble (ball and racquet)

Forehand and Backhand Ground Stroke Slide

Student stands in center of baseline and slides over to right; hits ball and returns to center. Repeat for left side.

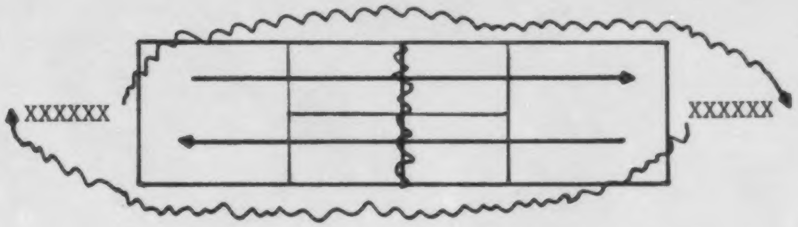
Service Drill (4 students)

Two students play a game keeping regular score, but using one serve as a point. The other two students should do the same.



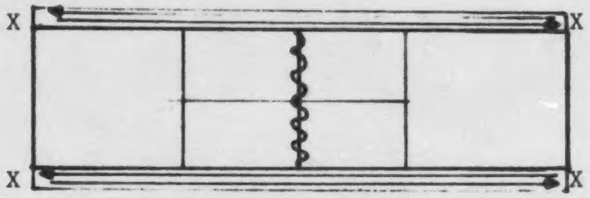
Around the World

Divide the students into teams, placing each team on opposite backlines (vertical lines). One team begins by dropping ball, hitting ground stroke, and running (clockwise) to get in line on opposite end. Keep ball going continuously.



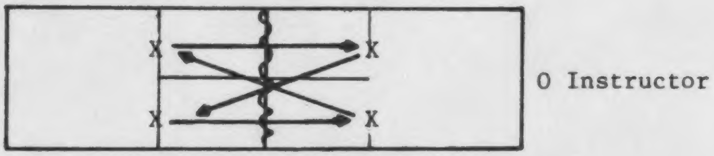
Alley Ground Stroke

Student must stroke ball within the alley area.



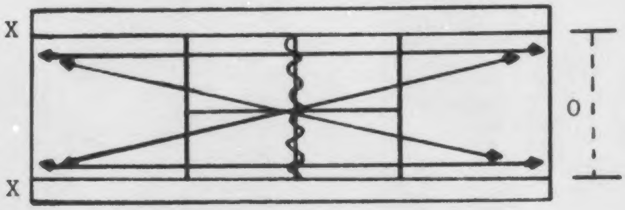
T-Volley

Place all four students on service line. Instructor begins point and students play it out.



Serve and Ground Stroke

Place targets to serve toward; one student serving and hitting ground strokes. Two students on baseline with three balls each, hitting down the line or crosscourt.

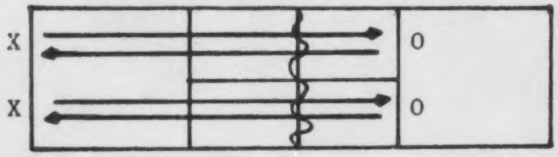


Ground Strokes and Approach

Student stands behind baseline; instructor hits two ground strokes before hitting shot. Students hit ground strokes and then approach shot and plays point out.

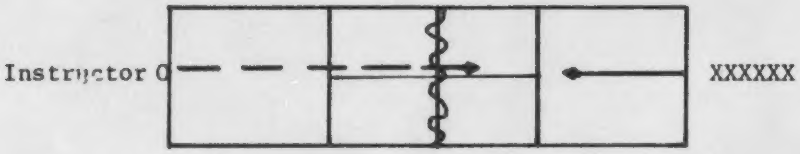
High Backhand, Low Backhand, Overhead

Place two players on baseline and two at net. Players at net hit a high backhand volley, then a low forehand volley, followed by an overhead. Repeat.



"No-Man's Land"

Student runs from baseline to receive a short high bouncing ball. Put away for a winner.



5. Audiovisual and Other Aids

   a. Films
   b. Filmstrips
   c. Videotape
   d. Ball machine

6. Safety

   a. Personal
   b. Equipment and facilities

EVALUATION

1. Skills
   - a. Hewitt's Forenand and Backhand Drive Test
   - b. Hewitt's Service Placement Test
   - c. Hewitt's Revision of the Dyer Backboard Tennis Test
2. Knowledge
   - a. Rules
   - b. History
   - c. Strategies
   - d. Techniques
   - e. Care of equipment and facilities

REFERENCES

Books

Barnaby, John, Advantage Tennis.
Braden, Vic and Burns, Bill, Tennis for the Future.
Moore, Clancy and Chafin, M. B., Tennis for Everyone.

Periodicals

NSTA Education and Research Center, 729 Alexander Rd., Princeton, N.J. 08540
Publication and Audiovisual Catalog, 1900 Association Dr., Reston, VA 22096
World Tennis Magazine, Box 3, Grace Station, New York, NY 10028

Audiovisual

"Tennis Everyone", West Glen Film, 565 Fifth Ave., New York, NY 10017

TRACK AND FIELD

The objective of track and field is to maintain or increase health, wholesome self-concept, strength, endurance, flexibility, agility, speed, balance, efficiency in movement, correct weight, skilled performance, sportsmanship, self-direction, and perservence.

CONTENT

LEVEL I	II	III
A. Running (sprints) 1. 50-yard dash, 50-meter dash 2. 100-yard dash, 100-meter dash 3. 220-yard dash, 200-meter dash 4. 440-yard dash, 400-meter dash	A. Running (sprints) 1. 100-yard dash, 100-meter dash 2. 220-yard dash, 200-meter dash 3. 440-yard dash, 400-meter dash	A. Running (sprints) 1. 100-yard dash, 100-meter dash 2. 220-yard dash, 200-meter dash
B. Running (distance) 1. 660-yard run 2. 880-yard run, 800-meter run	B. Running (distance) 1. 880-yard run, 800-meter run 2. 1-mile run, 1500-meter run	B. Running (distance) 1. 880-yard run, 800-meter run 2. 1-mile run, 1500-meter 3. 2-mile run, 3000-meter (boys only)
C. Starts 1. Sprints 2. Distance	C. Starts 1. Sprints 2. Distance	C. Starts 1. Sprints 2. Distance
D. Relays 1. 220-yard (4x55), 200-meter (4x50) 2. 440-yard (4x110), 400-meter (4x100) 3. 880-yard (4x220), 800-meter (4x200) 4. Sprint medley (110-110-220-440) 5. Mile relay	D. Relays 1. 440-yards, 400-meter 2. 880-yard, 800-meter 3. Sprint medley 110-yard 110-yard 220-yard 440-yard 100-meter 100-meter 200-meter 400-meter 4. Distance medley (220-220-440-880) 5. Mile relay 4 x 440	D. Relays 1. 440-yard, 400 meter 2. 880-yard, 800-meter 3. Mile relay 4. 2-mile relay 4 x 880 (boys only)
E. Relay Exchanges and Zones 1. Sprint 2. Distance	E. Relay Exchanges and Zones 1. Sprint 2. Distance	E. Relay Exchanges and Zones 1. Sprint 2. Distance

LEVEL I	II	III
F. Hurdles 1. Girls a. 60-yard hurdles, 55-meter (30 in.) b. 80-yard hurdles, 75-meter (30 in.) 2. Boys a. 60-yard hurdles, 55-meter (30 in.) b. 120-yard low hurdles, 110-meter (30 in.)	F. Hurdles 1. Girls a. 80-yard hurdles, 75-meter b. 100-yard hurdles, 100-meter 2. Boys a. 120-yard low hurdles, 110-meter b. 120-yard high hurdles 110-meter (39) c. 180-yard low hurdle 165-meter	F. Hurdles (30-inches) 1. Girls a. 80-yard hurdles, 75-meter b. 100-yard hurdles, 100-meter c. 220-yard hurdles, 200 meter 1. Boys a. 120-yard hurdles (39 in.), 110-meter b. 180-yard low, 165-meter (30 in.) c. 330 I.H., 300-meter (36 in.)
G. Field Events 1. Shot Put a. boys/girls 8 lbs. 2. Discus a. boys/girls 2 lbs., 3.274 oz. 3. Long jump 4. High jump a. Flop b. Roll 5. Pole vault 6. Triple jump (not official event in Oklahoma)	G. Field Events 1. Shot Put 8-12 lbs. a. Boys (1) 7-8 grade; 8 lb. (2) 9th grade; 8-12 lbs. (3) 9-12 grade; 12 lbs. 2. Discus a. Boys 7-8 grade; (1) 2 lbs. 3.274 oz. (2) 9th grade 3 lbs. 9 oz. or 2 lbs. 3.274 oz. (3) 9-12 grade; 3 lbs. 9 oz. b. Girls 7-12 grade 2 lbs. 3.274 oz. 3. Long jump 4. High jump a. Flop b. Roll 5. Pole vault 6. Triple jump (not official event in Oklahoma)	G. Field Events 1. Shot Put a. Boys 12 lb. b. Girls 8 lb. 2. Discus a. Boys 9-12 3 lbs. 9 oz. b. Girls 7-12 2 lbs. 3.274 oz. 3. Long jump 4. High jump a. Flop b. Roll 5. Pole vault 6. Triple jump (not official event in Oklahoma)

METHODOLOGY

Starts

Common Faults

1. Feet too close to starting line
2. Buttocks raised too high
3. Sitting back over the legs on the "set" command instead of the weight being forward over the hands.
4. Head up causing strain; relax the neck muscles.
5. Jerking up to the "set" position; come up slowly, under control.
6. Standing up before starting to run. The drive should be forward. It should take 15-20 yards to assume full running position.

Running Form

1. Maintain a slight lean forward.
2. Swing slightly, bent arms opposite to leg action.
3. Twist shoulders slightly, but keep trunk on a straight plane.
4. Land on balls or heels (depending on type of run) but push off with toes.

Hurdles Suggestions

1. The take-off must be between 5 to 7 feet from the hurdle. The actual distance will depend upon the size and strength of the child.
2. Bring the lead leg knee up quickly toward the hurdle.
3. Lean forward into the hurdle to acquire good balance.
4. Bring the lead leg down quickly.
5. Snap the trailing leg through quickly into the next running stride.
6. Always lean forward on the hurdle, never backwards.
7. Have student strive for 3-step method.

Training Method

1. Interval training is one of the most commonly used training methods. This form of training has three components: (a) distance covered on each interval; (b) recovery period between intervals; and (c) the number of repetitions performed. The following example will illustrate this form of training:

   The class is required to run 5 X 220 yards with a three minute rest interval between each 220 yard run. The speed expected would vary for each of the students. To illustrate, a student's best for the 440 yard run was 70 seconds, therefore, they are asked to run each 220 yards in 35 seconds or (70/2). When the workout was completed by each child, it would be made more challenging by changing one of the components, that is, either (a) running distance faster; (b) cut down on recovery period; or (c) doing more repetitions.

The student's enjoyment of track and field depends on physical condition. It is also wise to have a student in good condition before you ask them to do their best.

EVALUATION

Keep progress charts on each student's improvement.

REFERENCES

1980 Official Track and Field Rule Book, National Federation of State High Schools Association, Kansas City, Missouri (1970)

Oklahoma School for the Deaf Curriculum Guide, Sulphur, Oklahoma (1975)

TUMBLING

The objective of tumbling is to:

1. Develop tumbling that skills help coordination, flexibility, balance strength, self-confidence, agility, kinesthetic perception, courage, and ryhthm or timing.
2. Help develop a level of competence, commensurate with his/her body type and interest, in a wide variety of individual gymnastic skills.
3. Develop good techniques for executing individual skills.
4. Develop good techniques for combining individual skills into simple routines.
5. Develop safety conciousness and good techniques for spotting

CONTENT

LEVEL I

A. Safety Hints

B. Conditioning Exercises

C. Lead-up Skills
  1. Positions
  2. Balances and poses

D. Introduce Skills
  1. Forward roll tuck
  2. Forward roll single leg
  3. Forward roll knee scale
  4. Forward roll walkout
  5. Headstand forward roll
  6. Handstand forward roll
  7. Straight leg roll
  8. Backward tuck roll
  9. Back roll knee scale
  10. Back straddle roll

II

A. Safety Hints

B. Conditioning Exercises

C. Introduce Skills
  1. Forward roll splits
  2. Forward dive roll
  3. Forward straddle roll
  4. No hand roll
  5. Handstand snapdown
  6. Back extension
  7. Handstand turn
  8. Dive cartwheel
  9. Roundoff ½ turn
  10. Front walkover
  11. Back walkover
  12. Back limbre

D. Combine Skills

III

A. Review Level I

B. Introduce Skills
  1. Handstand splits
  2. Handstand chest roll
  3. Yogi handstand
  4. Kip up
  5. Headspring
  6. Front handspring
  7. Back handspring
  8. Arabian walkover
  9. Tinsica
  10. Valdez
  11. Roundoff handspring
  12. Back handspring series
  13. Aerial cartwheel
  14. Aerial walkover
  15. Standing back somersault
  16. Roundoff back somersault
  17. Roundoff layout

C. Combine Skills

LEVEL	I	II	III
	11. Straight back roll		
	12. Cartwheel right-left		
	13. One arm cartwheels		
	14. Backbend		
	15. Roundoff		
	16. Front limbre		

METHODOLOGY

1. Drills; Leadups
   a. Instructor can make up short routines.
   b. Students can make up short routines.
   c. Play short games of follow the leader.

2. Group Dynamics
   a. Divide students into the smallest groups possible.
   b. Group by ability - have set progressions for each group to master.
   c. Buddy system - pair a weak individual with a strong individual.

3. Safety

   Emphasis on spotting positions for all skills.

EVALUATION

1. Skill Tests. Have a chart for each student showing the skills they must perform for the instructor or for the class.
2. Written Tests. Students can be tested on how to perform each skill, and the spotting technique.

REFERENCES

Cooper, Phyllis, Feminine Gymnastics, Burgess Publishing Co. (1973)

Carter, Ernestine Russell, Gymnastics for Girls and Women Prentis-Hall (1969)

Guide for Teaching Physical Education, South Carolina Department of Education (1980)

VOLLEYBALL

The objective of volleyball is to:

1. Develop skills essential for participation in volleyball.
2. Develop an appreciation for volleyball as a participant and as a spectator.

CONTENT

LEVEL I	II	III
A. Overhead Pass Set	A. Review Level I	A. Review Levels I and II
B. Forearm Bounce Pass	B. Offensive Strategy 1. 3-3; partner pair system. Pairing setter-spiker 2. 4-2; four spikers and two setters	B. Dive and Roll
C. Rules	C. Setting 1. Back court 2. Cross court 3. Front and back	C. Spiking
D. Underhand Serve	D. Spiking Placement	D. Dink (Drop Volley)
E. Offensive Strategy 1. Pass 2. Set 3. Spike	E. One-Hand Bounce Pass	E. Various Sets to Counter Block
F. Court Positions for Playing	F. Blocking 1. Two and three player blocks 2. Back court coverage behind the block	F. Serve 1. Floater 2. Round house
G. Court Position for Serve Reception	G. Overhead Serve	G. Serve Strategy
H. Game Play		H. Serve Defense
		I. Game Strategy 1. Offensive court coverage 2. Defensive court coverage 3. Backing up spiker 4. Net recovery

METHODOLOGY

1. Overhead Pass, Set
   a. Get under the ball with the head back, hands above the forehead, elbows out, knees bent in a half squat with

one foot forward. Fingers are slightly cupped so that only the fingers and thumb contact the ball, completely extended arms, trunk, and legs upon contact.

2. Forearm Bounce Pass (Bump)
    a. This is the first pass used when receiving the serve, when playing a hard hit spike, or when playing any ball below the waist. The back of one hand is placed in the palm of the other, rotating elbows toward each other and causing the fleshy part of the forearm to meet the ball. The elbows remain straight during play, with the arms held in front of the body. The knees are bent in a half squat and the feet are in a forward stride position. The arms do not swing up to meet the ball, but the legs and hips extend upon contact.

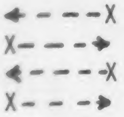
3. Demonstration by teacher and students with simple directions.

4. Use diagrams, charts of skills, and slide films to help demonstrate skills.

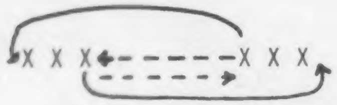
Drills for Passing

Keep class divided into the smallest groups possible.

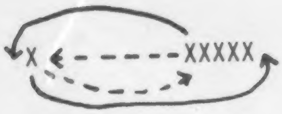
1. Double line--partner tosses ball easily to passer who returns pass using good form.



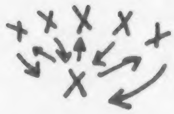
2. Shuttle formation (good for footwork and body control)



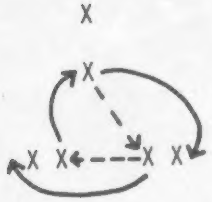
3. Short line shuttle.



4. Half circle and leader (for movement forward and backward)

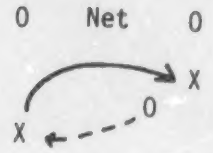


5. Triangular formation (turning to change direction of pass)

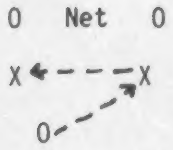


6. Wall drill
   a. Overhead pass: Start 3 to 5 feet from wall and volley to height of 7 feet. Increase the number of volleys with skill.
   b. Forearm bounce pass: Start 3 to 5 feet from the wall and volley above a 5-foot line on the wall. Increase the number of volleys with skill. Volleys should be made from behind a line 3 feet from the wall.

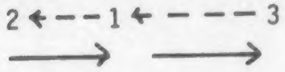
7. Practice drills for setting:
   a. Back court set



   b. Cross court set



   c. Front set--back set
      Number 1 sets to 2 who sets back to 1
      Number 1 backsets to 3 who sets to number 1



Drills for Serving

Divide the court into six areas. Allow each server 6 turns, consecutively serving to area 1, 2, 3, 4, 5, and 6. Score 1 point for hitting correct area.

Drills Leading to Spike and Overhead Hitting

1. Hold the ball chest high. Hit the ball out of partner's hand to the floor with the heel of the hand and wrist snap. Catch and repeat.
2. Toss and hit the ball to the floor to rebound up to partner.
3. Toss and spike.
4. Toss jump spike.

EVALUATION

1. Written Exam
2. Skill Test

REFERENCES

1980 Official Volleyball Rule Book, National Federation of State High Schools Association. Kansas City, MO

Volleyball for Boys and Girls, Skills Test Manual (1965)

WEIGHT TRAINING

The objective of weight training is to:

1. Develop an interest in weight training as a worthwhile physical fitness activity.
2. Develop a skill in the execution of the various lifts.
3. Increase all-around physical strength and endurance.
4. Insure the physical ability of all participants by improving one's strength.

CONTENT

LEVEL I	II	III
A. Safety Rules 1. Equipment 2. Proper position for each lift 3. Spotting each lift 4. Warmup exercises a Sit ups b. Push up c. Side straddle hop d. Toe touch e. Rope jump f. Squat thrust 5. Basic lifts a. Bench press b. Half squat c. Leg press d. Shoulder shrug 6. Philosophy of weight training	A. Intermediate Lift 1. Biceps curl 2. Standing press 3. Bent over rowing 4. One-legged calf raises 5. Standing press 6. Chest pullover	A. Review of Beginning and Intermediate B. Competitive Lift 1. Two-hand clean and press 2. Two-hand clean and jerk 3. Two-hand snatch C. Power Lifts 1. Two-handed bench press 2. Deep knee bend 3. Two-handed dead lift

METHODOLOGY

This weight training routine was designed to be used in a class situation involving a relatively large number of students. Due to the time factor and equipment expense, the weight training routine described here consists of the most basic of weight training exercises and merely serves as an introduction to this form of exercise activity. Special care should be taken by the instructor to encourage proper execution of the exercise and for the students to refrain from performing an exercise with a weight that is beyond their capability to lift correctly.

The term "sets" refers to the series of repetitions to be performed in a particular exercise. For example, if an individual performed ten consecutive presses in the bench press, the student would have performed one set of ten repetitions or "reps". If, after a 1-minute rest, the student performed ten more reps of the same exercise, the student would have completed two sets of ten reps, etc.

To begin the exercise routine, have all the students start with the sit-up exercise with one-half of the students assisting the other students by holding their feet to the floor during the exercise. The exercise should be performed with knees bent and the hands clasped behind the head. After the required number of repetitions have been performed, have the students change positions to allow the other students to perform the exercise. This portion of the routine serves as a general warm-up for the other exercises.

Upon completion of the sit-ups by all of the students, divide them into groups of three, preferably of equal size and physical ability, and have them go to one of the exercise stations. In order to accommodate larger classes, extra stations may be added or the present stations doubled in size.

The system of rotation is clockwise around the circuit. If more than one set of each exercise is performed, have the students complete all the sets of that particular exercise before rotating to the next station since this will build better muscular endurance in the particular muscle group being worked. Allow 40 seconds for a student to complete a set or 2 minutes for all three students; if two sets are performed allow 4 minutes at that station, etc. A whistle or voice command may be used to time the sets and change workout stations. On exercises such as the bench press and half squats, have the students not exercising hand the barbell to the students performing the exercise and act as "spotters" on all the exercises. Extra barbell plates may be included at each station to allow weight to be added if a particular group is capable of performing the exercise with a heavier weight.

The widths of the hand spacing on the barbell is called "wide grip", "medium grip", or "narrow grip". The wide grip is determined by holding the arms straight out to the sides and keeping the upper arms parallel to the floor, bending the arms at the elbow until the forearms are vertical. The space between the hands is the proper hand spacing for the wide grip. For the medium grip, spread the hands about three to four inches wider than shoulder width. In the narrow grip, the hands are exactly shoulder width on the barbell. Be sure to instruct the students that the hands should be spaced equidistant from the ends of the barbell.

Ideally, the weight used in each exercise should allow at least eight repetitions to be performed correctly and not over sixteen repetitions in a maximum effort set. Remember, if a student is having to struggle unnecessarily or cheat to perform the exercise, the weight is too heavy and should be lightened. Perform one to three sets per exercise.

Explain that more strength and better muscle tone will be developed through proper execution of an exercise rather than through improper technique.

EVALUATION

1. Written test over terms and safety precautions as well as basic knowledge of their relation to muscle groups.
2. Physical test; test each student at beginning of unit in the following exercises for their maximum lift: bench press, half squat, military press, leg press.

REFERENCES

Armbruster, David A., Musker Frank F., Irvin Leslie W. Basic Skills in Sports for Men and Women, The C. V. Mosky Co., St. Louis, MO (1971)

Official Weight Training Rules, AAU, New York (1978-79)

Emerson, J. W., Weight Training Guide, Tulsa, OK (1979-80) 6636 South Mingo Road, Union Public Schools

WRESTLING

The objective of wrestling is to:

1. Develop techniques involved in lifting, throwing, twisting, tackling, and tripping.
2. Give students a chance to participate in an individual sport where size is not a factor.

CONTENT

LEVEL I

- A. Warmup Exercises
- B. Scoring with Penalties
- C. Neutral Starting Stance
- D. Down Starting Position
- E. Top Starting Position
- F. Takedowns
  1. Double leg
  2. Double leg backheel
  3. Single leg inside
  4. Single leg sweep
- G. Reverses
  1. Switch
  2. Wing
  3. Sideroll
- H. Escapes
  1. Standup
- I. Breakdowns
  1. Bump
  2. Body ankle

II

- A. Warmup Exercises
- B. Strength Building Exercises
- C. Tie Ups
- D. Take Downs
  1. Headlock
  2. Head and heel
  3. Set up with drop step
  4. Single leg with trip, sit back, and tree top
- E. Reverses
  1. Sit out
  2. Cut back
  3. Peterson roll
  4. Standing switch
  5. Far side roll
  6. Short switch
- F. Escapes
  1. Forward roll
  2. Inside standup
- G. Breakdowns
  1. Inside ankle
  2. Far arm
- H. Counters
  1. Limber arm
  2. Hip lock

III

- A. Warmup Exercises
- B. Strength Building Exercises
- C. Review Levels I and II
- D. Tie Ups Controlling
- E. Set ups on Feet
- F. Takedowns
  1. Duck under
  2. High crotch
  3. Head snap
  4. Arm drag
  5. Fireman
  6. Short fireman
- G. Reverses
  1. Grandy roll
  2. Elevator
- H. Breakdowns
  1. Arm pry
  2. Single leg pickup
  3. Cradle
- I. Counters
  1. ¼ Nelson
  2. Re-drag

LEVEL I

J. Counters
  1. Float
  2. Cross face
  3. Wrist pry

K. Rides
  1. Double bar arm
  2. Body ankle
  3. Crotch pry
  4. Tight waist

L. Pinning Combinations
  1. Bar arm ½ Nelson
  2. Reverse ½ Nelson

II

  3. Sit through

I. Rides
  1. Spiral
  2. Chicken wing
  3. Double chicken wing
  4. Tulsa
  5. Crotch

J. Pinning Combinations
  1. Chicken wing ½ Nelson
  2. Body press
  3. 3/4 Nelson
  4. Head tip
  5. Head lock

III

J. Rides
  1. Cross body
  2. Double flanker
  3. Figure 4

K. Pinning Combinations
  1. Near side cradle
  2. Reverse cradle
  3. Guillotine
  4. Head scissors
  5. Arm pry throw

METHODOLOGY

1. Group Dynamics
   a. Divide students according to size.
   b. Divide students into the buddy system of one experienced with a novice.

2. Drills
   a. Rooster fighting
   b. Shoulder push
   c. Wrist pull
   d. Knee wrestling

3. Safety
   a. Have discussion on potentially dangerous holds.
   b. Safety moves on falling.

EVALUATION

1. Skill Tests
   a. Have ranking matches among the students of the same weight.
   b. Have a short tournament schedule.

2. Written Tests
   a. Test students over the scoring system and the correct techniques for the skills.

REFERENCES

Thomas, Art. *Recreational Wrestling*, A. S. Barnes and Co. (1976)

White, Dan, John Johnston and Chester Dalgewicz, *Wrestling, Skills and Strategy for the Athlete and Coach*, Hawthorn Books, Inc. (1979)

Carson, Ray F. *Championship Wrestling*, A. S. Barnes and Co., Inc. (1974)

Bibliography

BOOKS

Armbruster, David A., Frank F. Musker, Lester W. Irwin, Basic Skills in Sports, C. V. Mosby Co., St. Louis, Missouri, 1971.

Barnes, Mildred J., Field Hockey, Allyn and Baron, Inc., Boston, Massachusetts, 1969.

Bellisimo, Lou, The Bowler's Manual, Prentice-Hall, Inc., Englewood Cliffs, New Jersey, 1969.

Biles, Figley, Neuman and Siedel, Sports Skills, William Brown Publisher, Dubuque, Iowa, 1975.

Boy Scouts of America, Fieldbook for Men and Boys, New Brunswick, New Jersey, 1967.

Bruce, Ben and Evelyn Davies, Beginning Golf, Wadsworth Publishing Co., Inc., Belmont, California, 1973.

Carson, Ray F., Championship Wrestling, A. S. Barnes and Co., Inc. Cranbury, New Jersey, 1974.

Carter, Ernestine R., Gymnastics for Girls and Women, Prentice-Hall, Inc. Englewood Cliffs, New Jersey, 1969.

Caton, Omero C., Secrets of Shuffleboard Strategy, Great Outdoors Publishing Co., 1967.

Casady, Donald R., and Maria R. Liba, Beginning Bowling, Wadsworth Publishing Co., Belmont, California, 1962.

Casady, D., Sports Activities for Men, Macmillan Co., New York, New York.

Coyser, Phylles, Feminine Gymnastics, Burgess Publishing Co., Mineapolis, Minnesota, 1973

Ellfeldt, Lois and Virgil L., This is Ballroom Dance. National Press Books, Pala Alto, California, 1974.

Emerson, J. W., Weight Training Guide, Union Public Schools, Tulsa, Oklahoma, 1979.

BIBLIOGRAPHY

Fallon, Dennis J. and Sue Ann Kuchenmeister, The Art of Ballroom Dance, Burgess Publishing Co., Minneapolis, Minnesota, 1977.

Frederick, B., Gymnastics for Men, William C. Brown Co., Dubuque, Iowa.

Goldman, H., Soccer, Allyn and Baron, Boston, Massachusetts.

Harkins, Mike, Successful Team Techniques in Basketball, Prentice Hall, Englewood, California, 1966.

Harris, Jane A., Ann M. Pittman and Marlys S. Waller, Dance A While, Burgess Publishing Co., Minneapolis, Minnesota, 1978.

Hausserman, Caroline, Field Hockey, Allyn and Baron, Boston, Massachusetts, 1970.

Hayes, Elizabeth, Dance Composition and Production for High Schools and Colleges, A. S. Barnes and Co., New York, New York, 1955.

Larsen, Marjorie S., Speed-A-Way Rules, 1754 Middlifield, Stockton, California., 95204, 1960.

Leach, Johnny, Table Tennis for the Seventies, A. S. Barnes and Co., Inc., Cranbury, New Jersey 1971.

Lockhart, Aileene S. and Esther Pease, Modern Dance: Building and Teaching Lessons, William C. Brown Co., Dubuque, Iowa, 1977.

Martin, Joan, Bowling, Wm. C. Brown Co. Publishers, Dubuque, Iowa, 1962.

McKinney, Wayne C., Archery, 4th Ed., William C. Brown Publishers, Dubuque, Iowa, 1980.

Menke, Frank G., Encyclopedia of Sports, A.S. Barnes and Co., Cranbury. New Jersey, 1966.

Midtyling G., Aquatics, W. B. Saunders Co., Philadelphia, Pennsylvania..

Miles, Dick, The Game of Table Tennis, J. B. Lippincott Co., New York, New York, 1968.

Nance, Virginia, and Elwood Davis, Advanced Golf, Wm. C. Brown Publishing Co., Dubuque, Iowa, 1966.

Nelson, R., Soccer for Men, Wm. Brown Co., Dubuque, Iowa.

Niemeyer, Roy K. and Roger M. Zabik, Beginning Archery, Wadsworth Publishing Co., 1978.

Pollard, Marjorie, Hockey for All, Thomas Nelson and Son, New York, New York, 1957.

Thomas, Art, Recreational Wrestling, A. S. Barnes and Co., Cranbury, New Jersey, 1976.

Turner, Margery G., Modern Dance for High School and College, Prentice-Hall, Inc., Englewood Cliffs, New Jersey, 1957.

Vickers and Vincent, Swimming, Wm. C. Brown Co., Dubuque, Iowa.

Vincent, Wm., Gymnastic Routines for Men, W. B. Saunders Co., Philadelphia, Pennsylvania

White, Dan, John Johnston, and Chester Dalgwicz, Wrestling, Skills and Strategy for the Athlete and Coach, Hawthorn Books, Inc., 1979.

CITY AND STATE CURRICULUM GUIDES

Alabama, State of Alabama Physical Education Guide-Grades 7-12, Montgomery, Alabama, 1979

Minnesota, A Guide for Instruction in Physical Education Grades 7-12, St. Paul, Minnesota, 1968.

Oklahoma, Oklahoma School for Deaf Curriculum Guide, Sulphur, Oklahoma, 1975

RULES BOOKS

Basketball, 1980 Official Basketball Rule Book, National Federation of State High School Association, Kansas City, Missouri.

Football, 1980 Official Football Rule Book, National Federation of State High School Kansas City, MO.

Soccer, Speedball, The Official Guide for Soccer and Speedball, Washington, D.C., American Association of Health, Physical Education, Recreation and Dance, Reston, Virginia.

Soccer-Speedball, Soccer-Speedball Rules, Division for Girls and Womens Sports, Washington, D.C., 20036.

Track and Field, Official Rules, National Federation of State High Schools Association, Kansas City, Missouri, 1980.

Volleyball, Official Rules of Volleyball, National Federation of State High Schools Association, Kansas City, Missouri, 1980.

Weight Training, AAU Official Rules of Weight Training, New York, New York, 1979.

BIBLIOGRAPHY

AUDIO VISUAL

Archery, Athletic Institute, 705 Merchandise Mart, Chicago, Illinois, 60654 (Super 8 cartridge).

Dance As An Art Form, Shoreo Arts, 33 East 18th St., New York, New York, 10003.

Archery, Modern Talking Picture Service, 1145 N. McFadden Place, Los Angeles, California, 90038, (16 MM film).

Tennis Everyone, West Glen Film, 565 Fifth Ave., New York, NY, 10017.

The Language of Modern Dance, Connecticut College, New London, Connecticut, Slides of Contemporary Dance.

PERIODICALS

AAHPERD, "Badminton," Department of the NEA.

American Red Cross, All manuals on swimming.

"Archery Magazine," PO Box H, Palm Springs, California..

"Bow and Arrow Magazine," 550-A. South Citrus Ave., Couire, California..

"Dance Magazine," 269 W. 47th St., New York, New York.

"Golf Magazine," published monthly by Universal Publishing, 234 E. 45th St., New York, New York.

"Publication and Audiovisual Catalog," AAHPERD, 1900 Association Dr., Reston, Virginia, 22096.

"Volleyball for Boys and Girls," Skills Test Manual, 1965.

"World Tennis Magazine," Box 3, Grace Station, New York, New York, 10028.

Evaluation

We would like to be able to continually improve the quality of the products we develop. Can you help us by responding to the following?

1. Circle grade level(s) taught: 1 2 3 4 5 6 7 8 9 10 11 12

2. What is your job title? _____Physical Educator _____Coach
_____Health _____Elementary Classroom Teacher _____Other

3. What content area do you teach? ______________________________

4. Was the content of this publication generally appropriate for your grade level? _____Appropriate _____Inappropriate

5. Were the suggested activities:
_____Most Helpful
_____Of No Help
_____Of Some Help

6. What, in your opinion, is the major strength of this publication?
____
____

7. What, in your opinion, is the major weakness of this publication?
____
____

8. What are some other physical education publications which would be of use to you? ______________________________

Please cut the dotted line and return to: Comprehensive Health Education, State Department of Education, 2500 N. Lincoln Blvd., Oklahoma City, Oklahoma 73105

- -

In the following space, would you please share a successful teaching idea with us? (Use the back of this form if more space is needed.)

Name______________________________School______________________________

____

____

____

Return to: Comprehensive Health Education, State Department of Education, 2500 N. Lincoln Blvd., Oklahoma City, Oklahoma 73105